



## **IVARIN PUBLICATION**

# **MULTIDISCIPLINARY RESEARCH PERSPECTIVES IN HUMANITIES, ARTS AND SCIENCE**

### **EDITORS**

**Dr. S. Sarala**

**Dr. S. Farhana Zabeen**

**Ms. Neha Roshni Yooshing**

**Dr. I. Jane Austen**

**Multidisciplinary Research  
Perspectives in Humanities, Arts and  
Science.**

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# **Multidisciplinary Research Perspectives in Humanities, Arts and Science.**

Edited by

**Dr. S. Sarala, Dr. S. Farhana Zabeen, Ms. Neha Roshni  
Yooshing and Dr. I. Jane Austen**

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The Book “*Multidisciplinary Research Perspectives in Humanities, Arts and Science*” is a collection of chapters from various branches of study edited by **Dr. S. Sarala, Dr. S. Farhana Zabeen, Ms. Neha Roshni Yooshing and Dr. I. Jane Austen.** It has been compiled carefully and published by IVARIN PUBLICATION which has all the rights reserved to publish. This book is a work of fiction and any resemblance to any person, place, incident is purely coincidental.

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## **Filtered Identity Paralysis and Self-Discrepancy Among Adolescent Girls: A Social Psychological Perspective**

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### **Abstract**

This research explores the *Filtered Identity Paralysis (FIP)* among adolescent girls in India, catalyzed by the significant use of beauty filters on social media. Beauty Filters are perceived as harmless tools for aesthetic enhancement, but they reinforce unrealistic beauty standards that cause internalization of filtered self as the ideal self. This paper employs the qualitative method and theoretical framework of Self-Discrepancy Theory through the lens of social psychology. This paper highlights the individual's discrepancies between authentic, ideal and ought selves, creating emotional dissonance, identity crisis and low esteem. Moreover, the research emphasises the influence of face altering filters and psychological suspensions on an individual, resulting in social withdrawal, eating disorders, anxiety and body dissatisfaction. Furthermore, the study focuses on resilience-building interventions including digital wellbeing, media literacy and self-acceptance in the socio-digital setting. The paper suggests systemic reformation that

fosters self-acceptance, and body neutrality and empowers teenagers to embrace their unfiltered identities in social media. Therefore, this research sheds light on adolescent girls' desire for an ideal self and its psychological implications.

**Key Words:** Filtered Identity Paralysis, Beauty filter, Social media, Discrepancy and Identity

## **Introduction**

In the digital era, the significant influence of social media on adolescent identity formation has become a substantial field of study in contemporary social psychological research. It shares an integral part in the lives of Gen Z girls, which makes her create her own self-perception and identity formation. The curated portrayal of beauty filters and edits enhances the usage of digital advancement. This place a huge impact on the young individual's self-perception and mental wellbeing. The identity conflict is especially intensified for Gen Z, a cohort whose individual and social enhancement is unveiled entirely within a social-digital setting. The reoccurring use of virtual beautification tools, designed to transfer facial features based on the algorithmically driven ideals that feed into a cyclical process of validation, beautification and inadequacy. This recurrent engagement with beauty and fun filters instantly morphs into disconnection from one's unfiltered self, reinforcing the notion that only the digitalized version is socially validated.

This study explores the social-psychological implications of FIP, through a multidisciplinary lens, integrating several theories from psychology, sociology, media studies and adolescent health care. It interrogates the digital beauty standards that shape identity construction inducing discrepancies and generating emotional consequences such as body dissatisfaction, eating disorders and self-

esteem erosion. It also analyses the effects of increased usage of smartphones and screen time on Indian teen girls.

## **Discussion**

The famous facial enhancement filters on social media are perceived as the most harmless tools for aesthetic enhancement. However, these filters focus on the Eurocentric or fake unrealistic beauty standards that contrast with the average Indian adolescent's natural facial and body features. As a young girl repeated exposure towards these filtered versions was praised and validated from the online world. This provides an internalization that these modified images as their “ideal selves”. In the digital world, the influencer culture, beauty and success appear inseparable, and the pressure to conform to the digital setting increases.

This study adopts a qualitative method with an interdisciplinary approach that integrates Social Psychology, adolescent psychological well-being and media studies to analyse the phenomenon of Filtered Identity Paralysis (FIP) and Self-discrepancy theory among digitally active girls within the Indian socio-digital context. Filtered Identity Paralysis (FIP) refers to the internal conflicts and psychological stagnation that occur when individuals become trapped between their authentic appearance and the digitally curated versions of themselves. This paralysis is not just about dissatisfaction it is represented in the form of identity suspension, where individuals feel incapable of confidently occupying either their real world or online persona. This concept is especially intensified for Gen Z, whose identities are still constructed within the socio-digital setting. FIP is raised from a recursive cycle of validation, beautification and inadequacy. These selfie enhancement effects seem playful or random activity but it creates a disconnection from one's unfiltered self. The teenagers internalize their digitalized self-image as the only socially

acceptable self. Yet this ideal remains perpetually out of reach in the offline world. Over time, this leads to an emotional impasse as a paralysis of self-presentation and acceptance in the digital world.

## **The Implication of self- Discrepancy Approach in the age of curated selves**

### **Actual vs Ideal Self Discrepancy**

In the digital era, an individual's ideal self is represented by a filtered image that is blemish-free, curated, and algorithmically well-defined. According to Higgins, discrepancies between the actual and ideal self create emotions such as frustration, disheartenment and sadness. Digital glamour filters transform facial features to match unrealistic beauty standards, which makes emerging adults create low self-esteem and they fail to accept their unfiltered self as an authentic self in a public forum. The reoccurring deepest desire to match their filtered image in the digital media-induced body dissatisfaction that causes major eating disorders and low self-worth. Instagram filters posit unattainable perfection, where a 16-year-old girl may see her filtered selfie receive likes and praises. In contrast, unfiltered original images lack attention from other users, this caters to the belief that her natural self is inadequate.

### **Actual vs Ought Self-Discrepancy**

The wider usage of social media platforms like Instagram, Snapchat and YouTube has raised as a powerful tool for visual narratives. Adolescent girls who actively consume social media content and significant use of the filters make them internalize these standards. In India, they already confront traditional beauty expectations like fair skin, long black hair and impressive physical features. In addition to this, social media introduces adds another layer of aesthetic pressure. These beauty filters make individuals feel

guilty and socially rejected. The Ought self of an individual is perceived by the social expectations that are influenced by the influencers and peer groups who set the online beauty standard.

It is reported that young girls avoid posting unfiltered pictures or delete photos that don't create a good reception among other users. Certain girls would re-record it numerous times to fit in the 'ought' aesthetic self. This adds to the FIP, where the authentic self is suppressed and the social self artificially prevails for validation. When someone fails to comply with these socially constructed beauty norms, it causes agitation like guilt or betrayal. Girls' filtered self becomes a new normative identity that adolescent girls feel compelled to adopt in their social media posts, stories, highlights, and vlogs. The inability of a person to reconcile actual, ideal and ought selves lead not just to distress or anxiety but to disengagement from real-world social interaction, camera usage and mirror reflections. The digitally active young Gen Z girls fail to understand that filtered identity in the digital platform is seductive and unattainable. The unfiltered identity of an individual is an authentic self yet stigmatized.

## **Emotional and Psychological Implications of Filtered Identity**

### **Self-Esteem Erosion**

The adolescent girls' reliance on the filtered selves and desire for peer validation through likes and comments results in an externally contingent self-esteem. In contrast, the unfiltered self becomes a source of disgust, while the filtered self becomes an act to be sustained. According to Alava and Chaouni, online beauty filters contribute to the body image pressures among adolescent young girls, lead to potential self-esteem issues and body dissatisfaction. They

imply that the reoccurring use of it induces dissonance between real self and online persona that creates inferiority complexes.

### **Social Withdrawal and Anxiety**

The hyperusage of filters in social media leads young girls to withdraw from social interactions and active participation in public forums. They fear social rejection based on their online digital self that has been set as a standard self in the world. This induces social anxiety and emotional exhaustion. Saxena (2024) highlights the complexities in the relationship between social media usage and body image, where unrealistic beauty standards portrayed on online platforms lead to increased social comparison and negative self-perception.

### **Eating Disorders and Body Dysmorphia**

Recent studies posit that there are increased activities with filtered images that correlate with eating disorders, body dysmorphic disorder (BDD), anxiety and depression. These people who believe their physical bodies should be confined in into the filtered selves often engage in harmful dietary behaviours. This pressure forces youngsters to follow excessive gym routines, and diets and the last level is plastic surgery to match one's own filtered self-image. (APA, 2022; NHS Digital, 2023)

### **Toward Solutions: Resilience, Education, and Policy in India**

#### **Promoting Digital Resilience Among Indian Adolescents**

There is rapid smartphone usage with unlimited internet access has exposed Indian youngsters to trap in curated and filtered content that signifies unrealistic beauty standards. Digital resilience refers to the capacity to engage with content critically without

inducing negative self-perception. Seminars, workshops on digital well-being, sessions with psychologists and peer-led initiatives should be integrated into school life. Schools and universities should include modules on digital resilience in life skill education. NGOs and Women-centric associations can collaborate with schools to host awareness programs. These programs enlighten them to identify manipulated images, recognize social comparison traps in the name of challenges and comprehend filters that distort reality affecting their perceived and actual selves.

### **Media Literacy and Self-Acceptance: Breaking the Filtered Beauty Loop**

Media literacy education can empower Indian youngsters to discern the authenticity of digital content. Integrating such literacy into the National Curriculum Framework (NCF) can help students decode digital aesthetics and objectification and commercial motives of corporations behind face-altering filters and beauty standards imposed upon people. The social relevance of the self-discrepancy approach can be implied in campaigns like #unfilteredindia or #showface, where social media influencers and digital content creators can encourage teenage girls to share real, unfiltered posts with all blemishes and natural beauty to share reels, Instagram posts, unfiltered images and embrace multiple beauty standards and break the stereotypical beauty norms among people. Student counsellors in schools and universities should address and raise awareness regarding the emotional fallout of digital comparison and support body neutrality and body positivity in classrooms and public forum.

### **Policy Inventions in India**

The National Commission for Protection of Child Rights (NCPCR) advocates a Know Your Customer (KYC) based age

verification process to protect children's online engagement. The commission also recommends the Ministry of Electronics and Information Technology (MeitY) mandate such systems under the Digital Personal Data Protection Act (DPDP Act).

The National Educational Policy (NEP) 2020, highlights the integration of mental well-being and digital literacy into education. It supports the need for learners, educators and parents to be equipped with the digital interest and skills to manage screen time, identify signs of digital fatigue and incorporate self-care routines. This emphasized the importance of trained counsellors and a supportive school environment.

The Central Institute of Educational Technology (CIET), a constituent affiliated unit The Central Institute Of Educational Technology (CIET) under NCERT has conducted programs addressing digital well-being. The Training titled "Mental and Physical Well-being in the Era of Cyberspace" highlights managing screen time and promotes online detox practices.

## **Conclusion**

This research unveils that Filtered Identity Paralysis as a rising psychological condition breaks out of the recursive cycle of beautification, validation and inadequacy shaped by social media filters. The integration of Self-Perception Theory and Filtered Identity Paralysis provides a crucial structure in comprehending the social psychological toll of virtual beautification tools on Gen Z. There is a thin line between the digital and authentic self that continues to blur its nature; it is important to foster critical media literacy and emotional resilience to aid teens in navigating this identity transformation from oscillation of identities. They internalized the unreal beauty standards and there is an inclined gap

between actual, ideal and social withdrawal. The study highlights the compelling demand for digital resilience, media literacy, and mental health integration within Indian social settings. This study illuminates the light on the impact of beauty filters on adolescent girls' self-perception and social acceptance in the digital age.

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## **Clean Hands, Pure Devotion: Dettol's Role at Kumbh Mela**

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### **Abstract**

The Mahakumbh Mela, with millions of people, offered enormous hygiene issues, including high disease transmission risks and behavioral hurdles. Handwashing stations, free sanitiser delivery, live demonstrations, and mass messaging were some of the ways Dettol tackled these issues. The strategy guaranteed involvement, accessibility, and hygiene education by working with health officials and event planners. It had a significant effect, raising awareness, changing behaviour, and bolstering confidence in the Dettol brand. This project established a standard for upcoming extensive public health initiatives at significant events. Dettol can use public handwashing stations, free product sampling, and on-ground sanitation initiatives to further its hygiene message in light of the health-conscious culture. By using the religious and communal aspects of the Maha Kumbh into their marketing storylines, these companies may gain significant publicity, client trust, and brand loyalty. This paper examines case studies, consumer behaviour patterns, and potential engagement strategies to maximise brand impact at Maha Kumbh Mela 2025 in regard with Dettol.

**Keywords:** Dettol, Marketing Strategy, Challenges, Campaign, Execution and Impact

**Objectives:**

1. To analyse Dettol's marketing potential for the 2025 Maha Kumbh Mela
2. To identify creative approaches to customer interaction
3. To assess how brand promotions affect long-term memory, consumer awareness, and trust.

**Review of Literature:**

1. VIBHA GUPTA AND SARITA ANAND 2019 Paper, "*Role of Cause Marketing in Behavior Change: Critical Review of India's Most Celebrated Hygiene Campaigns*" Cause marketing or purpose driven marketing has become private sector's most preferred way to integrate corporate social responsibility (CSR) in their working agenda. Increasingly businesses and brands are identifying social causes, aligning their vision and mission to a development issue of their choice and fostering cross-functional partnerships in pursuit of achieving their CSR objectives. Even the Sustainable Development Goals set by the United Nations General Assembly acknowledge the importance of these 'partnerships for good' and have set a separate Global Goal (Goal 17) to strengthen the means of implementation and revitalize the global partnerships for sustainable development. Cause Marketing initiatives are becoming a significant way the business world is bringing about change at the grassroot level. This paper focuses on three such cause marketing campaigns in India by powerhouse brands coming from both

global and local business giants – Unilever’s Lifebuoy, Reckitt Benckiser’s Dettol and ITC’s Savlon. All the three brands have done extensive work to make hygiene more accessible to the vulnerable sections in the community. The paper does a critical analysis of their hand hygiene campaigns and their stated impact, while identifying gaps and recommending opportunities for future.

## **Introduction**

For many years, Dettol, a major brand under Reckitt, has led the way in sanitation and hygiene in India. Known for its disinfectants, soaps, hand sanitisers, and antiseptic liquids, Dettol has established a solid reputation as a reliable home brand that offers 99.9% germ prevention. In addition to selling products, Dettol has continuously taken part in social responsibility projects, promoting hygiene awareness through public awareness campaigns in communities, schools, and other settings. Dettol started the "Dettol Ka Dhula Kumbh Mela" campaign during the Mahakumbh Mela, one of the biggest assemblies in the world, after realising the hygienic issues that arise during such religious events. By providing free sanitisers, setting up handwashing stations, promoting hygiene education, and holding live demonstrations, Dettol sought to solve these issues.

This campaign aimed to promote a long-term change in behaviour rather than merely marketing. Dettol strengthened its commitment to public health and well-being by positioning itself as a socially conscious brand by incorporating hygiene products into the spiritual experience.

## **Background of The Study**

Dettol is a leading hygiene and health brand in India, owned by Reckitt, a global consumer goods company. Since its introduction in India, Dettol has become synonymous with protection against germs and has established itself as a trusted household name. The brand offers a wide range of products, including antiseptic liquids, soaps, hand sanitizers, disinfectants, and surface cleaners, catering to personal and home hygiene needs.

Dettol's marketing emphasizes its ability to kill 99.9% of germs, making it a reliable choice for families. The brand has also been actively involved in public health campaigns, such as promoting handwashing habits and hygiene education in schools and communities. Dettol's commitment to health and hygiene has made it a key player in India's efforts to improve sanitation and reduce the spread of infections.

## **Dettol**



## **Marketing strategy**

Dettol started the "Dettol Ka Dhula Kumbh Mela" campaign, a comprehensive effort to ensure public health and promote hygiene at one of the biggest religious gatherings in the world. The campaign's main goal was to make hygiene products widely accessible while teaching participants about good sanitation habits. Dettol included cleanliness into the pilgrims' everyday routines by putting up handwashing stations, giving out sanitisers, and giving live demonstrations. The program promoted long-term behavioural changes in addition to addressing the current threats of disease transmission. Dettol established itself as a reliable hygiene champion and reaffirmed its dedication to public health with this initiative.

## **The Challenges**

1. **High Risk of Disease Spread** :With millions of pilgrims converging in crowded spaces, the risk of communicable diseases due to poor sanitation and hygiene was high.
2. **Behavioral Barriers**: Many attendees were unaware of proper hygiene practices, and instilling habits like handwashing required persuasive messaging.
3. **Logistical Complexity**: Reaching such a vast, diverse audience while ensuring consistent messaging and execution across a sprawling event site posed operational hurdles.
4. **Cultural Sensitivity**: Dettol needed to align its campaign with the spiritual ethos of the event while avoiding overt commercialization.

## **The Campaign**

Three main pillars served as the foundation for Dettol's "Dettol Ka Dhula Kumbh Mela" campaign: community involvement, accessibility, and education. In order to ensure clear communication, the brand used live demonstrations, leaflets, and posters in regional languages to raise awareness about cleanliness. Education was a key component of this strategy. Dettol sought to establish handwashing as a regular part of the attendees' routine by streamlining hygiene procedures. Another important factor was accessibility, as the company provided free sanitiser packages and placed handwashing stations in busy places to facilitate the quick and simple adoption of sanitary habits. Dettol worked directly with event planners to optimise effect, incorporating its messaging into the festival's events with ease. Through this collaboration, hygienic standards were reinforced without interfering with the Kumbh Mela's spiritual and cultural experience. By combining these tactics, Dettol strengthened its standing as a champion of sanitation and public health by promoting both short-term hygiene solutions and long-term behavioural changes.

## **The Execution**

### **1. Handwashing Stations:**

Hundreds of handwashing stations were installed at key locations such as food stalls, restrooms, and entry points. These stations were equipped with Dettol soap and clean water, making hygiene practices easy and convenient.

### **2. Sanitizer Distribution:**

Volunteers distributed thousands of Dettol hand sanitizer packets to attendees, enabling them to maintain cleanliness throughout their pilgrimage.

**3. Live Demonstrations:**

Dettol's on-ground teams conducted demonstrations of proper handwashing techniques, engaging attendees and reinforcing the importance of hygiene in an interactive way.

**4. Mass Messaging:**

Posters, banners, and digital screens conveyed simple hygiene messages, such as "Clean hands for a healthy pilgrimage," ensuring universal understanding across a diverse audience.

**5. Collaborations:**

Dettol collaborated with event organizers and health officials to amplify its reach and credibility, establishing the brand as a trusted partner in public health advocacy.

**The Impact**

- 1. Increased Hygiene Awareness:** Millions of guests during the Mahakumbh Mela became far more mindful of cleanliness because to Dettol's promotion. The company spread awareness of the value of keeping crowded spaces clean by setting up handwashing stations, giving out sanitisers, and holding live demonstrations. Digital displays, brochures, and posters in local languages made sure that a wide range of people saw the message. This program benefited communities long after the incident by lowering the short-term danger of diseases and fostering a long-term awareness of personal cleanliness.
- 2. Behavioral Shift:** Dettol's thoughtful positioning of handwashing stations and delivery of free sanitiser promoted

a shift in pilgrims' hygiene practices. Many guests witnessed directly the advantages of appropriate handwashing, particularly those from rural regions where access to hygiene instruction is restricted. Attendees were more likely to maintain these habits in their regular lives since hygiene solutions were easily accessible. This change in behaviour helped Dettol achieve its overarching objective of promoting a culture of cleanliness and illness avoidance.

3. **Brand Strengthening:** The campaign's success strengthened Dettol's standing as a reliable and socially conscious company. Dettol showed its dedication to community well-being rather than merely commercial advertising by tackling a genuine public health issue. Customers responded favourably to the promotion, which increased brand connections and boosted customer loyalty. Dettol's market leadership in hygiene products was further cemented when this campaign set the company apart from rivals and positioned it as a company that actually cared about public health and safety.
4. **Ripple Effect:** Dettol's Mahakumbh Mela campaign had an influence that went beyond the festival; it established a standard for hygienic measures at future sizable assemblies. The campaign's success showed how useful and successful it can be to include hygienic measures into public gatherings. Future religious and cultural event planners were influenced by Dettol's approach, which resulted in efforts of a similar nature across the nation. This knock-on effect strengthened Dettol's impact in public health advocacy by raising awareness of the significance of hygiene awareness on a national scale.

## **Conclusion**

A ground-breaking project, Dettol's "Dettol Ka Dhula Kumbh Mela" ad effectively incorporated hygiene awareness into one of the biggest religious gatherings in the world. Dettol enhanced public health and fortified its brand identity by tackling the pressing issue of sanitation in a pragmatic and culturally aware way. The campaign's creative strategy, which combined engagement, education, and accessibility, had a long-lasting effect on participants and promoted behavioural changes that continued after the event. Furthermore, Dettol's dedication to hygiene advocacy established a standard for comparable health-related activities at sizable events, enhancing its standing as a reliable authority on wellness and cleanliness. In the end, this campaign demonstrated how companies may improve their market position and have a significant social influence.

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## **Role of Mahatma Gandhi and Women's Participation in India's Nationalist Movements: A Historical Perspective**

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### **Abstract**

The nationalist movement that gave the freedom of the country through the leadership of Gandhi. With the participation of many people from different places irrespective of the caste, class, gender etc. Gandhi roles in the organising of national movement from 1919 to 1947. Gandhi weapon of Satyagraha, as a form of struggle, was based on the active participation of the people and on the sympathy and support of the non-participating millions. This paper focused on the various Movements during the Gandhian era and also the participation of women during that period. Additionally it also focuses little on the media influences or the participation of media that give a change or give a way of communicating tools in the movement to the people's of the country.

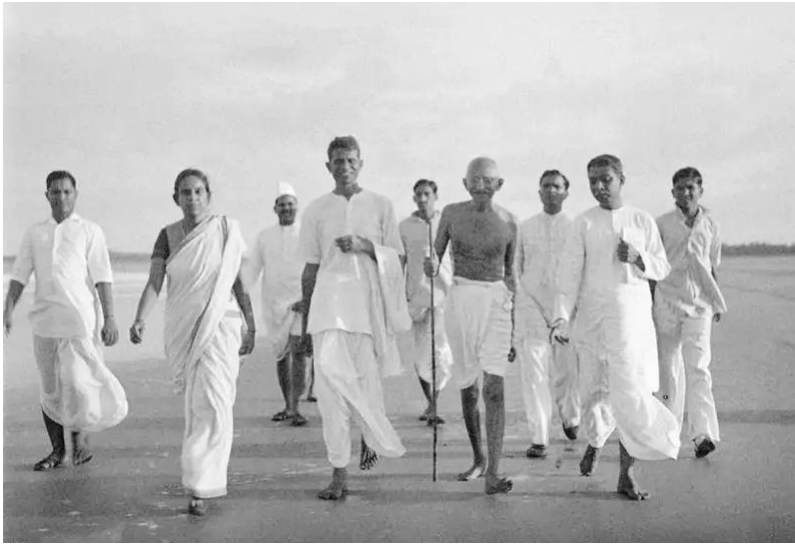
### **Introduction**

India is the birthplace of several monarchs and the area that gave rise to the magnificent Indus Valley civilisation. We live in a nation with diverse religious, cultural, and philosophical views. India is a powerful nation that has been controlled by several dynasties. The land is significant and offers several benefits to the nation. A nation controlled by various dynasties such from ancient times by Magadh, Mauryan, Pala, Chola, and in medieval periods by sultans, the

Mughals, and others, and again allowed the nation to blends cultures and provide a variety of religious perspectives. The nation captivates traders from other nations especially Europeans as it produces a variety of useful items and raw materials. The start of trade and trading is the main important part in exchange and how the various colonial kings founded and colonised the whole nation, India. Different viceroys were implemented to the nation to thoroughly colonies it under the English East India Company's reign things were not provided to the people of the country, giving the Indian people severe treatment on several platforms. British colonisation began as the Mughal era came to an end. Taxes were had compulsory for the people to paid to British, different acts had passed for the people.. Which infuriates the populace as nationalism has grown throughout the nations and given rise to the concept of country. In India, the notion of "nationalism" began to take hold only in the latter half of the 1800s. Native rulers and other groups of people disliked and fought British authority nearly from the start, but this resistance was not coordinated nor motivated by a sense of national identity. There was no feeling of affiliation with the entire nation and all its citizens, not even when disparate segments of the populace banded together in response to British exploitation. Despite all their differences, there was no sense that the people of India shared any common ground. When Indians realised, they had a common nationality and that it was in their "collective" interests to resist British rule, India nationalism emerged. The core of contemporary Indian nationalism was the notion of uniting the country and presenting a united against British rule. The establishment of new institutions, opportunities, resources, etc., was part of India's response to the impetus brought forth by British rule. There is no denying that India's sense of nationalism was there. The fundamental cause of the rise of nationalism was British control in the region; it also resulted from significant opposition To british imperialist policies in India as well as from modernisation efforts started by the British In india. However, it was also a result of

enlightened Indians being affected by global events, such as The American Declaration of Independence (1776), the French Revolution (1789), and the eventual unification of Germany and Italy (1870). Even if it meant defying the power of the British government, the notion of self-determination became feasible, and the spirit of nationalism gained momentum. One of the greatest national movements for India's independence was the 1857 revolt. This movement grew like wildfire, but the British put an end to it swiftly. From the early 1920s till the mid 1940s, India saw tremendous social, political and economic changes fuelled by a strong yearning for independence from British Colonial control. The position of all Indian state rulers, sepoys, zamindars, peasants, traders, craftsmen and others have been negatively impacted by the combined effects of British expansion policy, economic exploitation and administrative improvements over time. Simmering unrest erupted into a violent storm in 1857 that rocked the British empire in India to its core. Between 1757 to 1857, however, there were a number of intermittent public eruptions. Including peasant uprisings, agrarian riots, tribal movements, religiously motivated violence, and civil rebellions. Mahatma Gandhi led many movements, and his concept of nonviolence, civil disobedience, and mass mobilisation helped shape what became of Indian history. In India, nationalism emerged as a complicated response to a variety of reasons, including economic upheaval, cultural revivalism, exposure to Western values, social religious reform, and colonial exploitation. Its goals were to address the social and economic imbalances aggravated by British colonialism, achieve self-rule, and assert Indian identity. It frequently entails a strong sense of loyalty and connection to one's country and the achievement of its values and goals. Gandhi's motto 'do or die' is used in the Quit India Movement is a potent one that gives the masses hope or a realisation that they can be free of themselves and free of imperialism. He is well-known for his non-violent philosophy. His

leadership was one reason led to India's freedom after centuries of Colonisation by the British Raj.



His nickname is Mahatma, which means great soul. He gained a global symbol of peace and human rights, and he continues to be recognised as an important person in history. Mohan Das Karan Chand Gandhi was born on October 2, 1869, in the little village of Kathai wara in present-day Gujarat. He brought up in a family that practiced Vaishnavism and Jainism. His principles included non-injury, fasting for purification, meditation, and vegetarianism. He married at the age of 13, and after having his first kid, he departed to pursue his studies law In london. When he came back from London, he found out her mother pass away and his law practice in Bombay failed. In 1893, he set sail for Durban, South Africa. While staying in South Africa, Gandhi learned about global faiths and immersed himself in Hindu spiritual writings. During this time, Gandhi adopted a simple and austere lifestyle, depriving himself of material possessions. He was quickly exposed to a sequence of racial

prejudice. Additionally, the racial discrimination was faced by the immigrants in south Africa. Gandhi's journey took a drastic turn when he was forced off the train due to the colour of his skin. This experience inspired him to one that led to the reality of racial discrimination in other country. Gandhiji wrote to higher authorities of railways for such treatment in train, where he got the assurance that 1st and 2nd class train ticket will be given to 'properly dressed Indians', but it was just a partial victory for him. He made the decision to protest and he began by protesting non-violently. He was there to expose racial injustice against his Fellow indians once more, and he intended to support Indians in their opposition to a bill that would have denied them the right to vote since it would have granted that right to only Europeans. Although gandhi was unable to stop the bills from passing, his effort was successful in bringing Indians'complaints in South Africa to light. Following this, he carried on experimenting with different satyagraha methods of protest. At this point he had become a great personality and leader in South africa, a voice of voiceless people. His satyagraha methods were effective when he stood Alongside indian and Black people using them. Gandhi coming to India around 1915 primitively, he stop by at different places to understand the circumstances of the people at different places. His act of work started around the 1917 on the issues of indigo farmers of Champaran, textile workers of Ahmedabad and peasants worker at the kheda. His role play a significant to bring Indian independent. In Champaran, Bihar, the cultivators were forced by the European planters to cultivate indigo, neither peasant cannot plant any other crop nor they get proper income. Under 'Tinkathia System', minimum 3 Katha lands were reserved for the indigo cultivation. Facing competition from the German synthetic dyes, the European planters forced the cultivators to pay high rent and illegal dues to recover their losses. If they refused to grow indigo crop then they received various warnings from police. All the movement of Indian freedom struggle started with the idea of nationalism of one self or togetherness. The

act of British toward the Indian people make the people furious of what happens. The idea of Swaraj which mean self rule to Gandhi. There were many acts pass by the Britisher like act of 1909, act of 1919 etc.

**Objectives:**

1. Benefits of these movements to the nation.
2. Role of women in this movements.
3. Role of Mahatma Gandhi in Nationalism in India.
4. Effects of Gandhis movement to the people of India.

**Methodology:**

- Secondary sources.
- National Movement:

**I.The Satyagraha Movement:**

The basic principles of satyagraha were truth and nonviolence. Satyagraha literally means "sticking to the truth." Various methods of satyagraha exist, including hartals, hijrat, or voluntary migration, fasting, and strikes. This method were used by Gandhi in Champaran Movement and used this technique forward at Ahmedabad. Also he continued this technique in the same year in Kheda District in Gujarat. All this were done for local issues which provided Gandhi with experience.



In both Champaran and Khedais a movement against British landlords. Both the farmers and peasants were put compulsory to grow and cultivated other crops which will benefit only the Britisher and our a fixed prices to sell them which automatically make the labourer non profitable. Finally when the farmers told Gandhi about the issues he uses the technique of non violent to protest and won this protest. Where as in Kheda, were the farmers needed some relief from the tax due to natural disasters floods. Gandhi used the method of non cooperation were among the farmers for non payment of taxes finally the government agreed to it. While Gandhi gain many support. Two large-scale movements-the Khilafat and Non-Cooperationopposed the British between 1919 and 22. Even though the two movements had different causes at first, they agreed on a similar course of action: nonviolent noncooperation. Though it had little to do with Indian politics, the Khilafat issue gave the movement its immediate context and had the extra benefit of strengthening Hindu-Muslim cooperation against the British. Finally when the farmers told Gandhi about the issues he uses the technique of non violent to protest and won this protest.

## **II. Khilafat Movement:**

This movement came to light in the year 1919 in an attempt to keep the Ottoman caliph alive throughout the British raj as a representation of the Muslim community's solidarity in India. After the caliphate was abolished in 1924, the movement—which had at first been strengthened by Gandhi's non-cooperation movement—broke apart. Gandhi conducted an All India Muslim conference, which gained support from all the Muslims in the country. As the caliph is important in Islam as the ruler of the Muslim Community, as it were referred to in the Quran.



## **III. Non-cooperation Movements:**

The non-cooperation movement, which Mahatma Gandhi carried out, was one of the first waves of peaceful protests to take place worldwide. This movement in India marked the official beginning of the Gandhian era. The primary objective of the non-cooperation movement during the Indian freedom movement was to educate the Indians about their ability to actively resist the British administration, which would serve as a check on their power. People thus stopped

buying foreign goods, stopped going to educational institutions, and quit from their elected positions in public offices. Indians began to realise that they could oppose the British even though the the movement was unsuccessful. A number of militant groups were demanding total independence and abandoning the nonviolent doctrine because they were offended by the British government's oppressive policies. Additionally, there was a strong rebellious spirit among the populace. Tragically, however, the movement was swiftly put to an end on February 11, 1922, at Gandhi's urging, after it was reported that on Februarv 5. 1992 peasants had set fire to 22 police officers at Chauri Chaura in the Gorakhpur area of Uttar Pradesh.



#### **IV. Salt March:**

The Salt March was a vigorous movement that took place in 1930. Gandhiji began concentrating on growing campaigns against alcoholism, untouchability, and the elimination of all negative habits. The Dandi March in 1930 marked the start of the Salt Satyagraha, also known as the Salt March. This campaign was a crucial component of the nonviolent resistance to taxes and The indian Independence movement. This Dandi march was led by Gandhiji, who had a large

following behind him. He promised on the 24th day to manufacture additional salt without paying any taxes, and soon after, he disobeyed the salt laws, which infuriated the British.



## **V. Quit India Movement:**

The Quit India Movement ("Bharat Chhodo Andolan") was started by Gandhiji in August 1942. The All-India Congress Committee demanded immediate end to British rule in a resolution voted in Bombay on August 8, 1942. The Congress made the decision to call for the largest possible nonviolent mass mobilisation of opposition. The country was inspired by Gandhiji's "Do or Die" (or "Karo ya Maro") motto. A free India was the aspiration of every man, woman, and child. The administration moved swiftly to suppress the movement. The Congress was outlawed, and before it could begin organising the populace, the majority of its officials were taken into custody. But there was nothing stopping the people. Around the nation, protests and hartals were held. All government buildings,

including courts, police stations, and railroad terminals, were vandalised by the populace. There were cut telegraph cables and damaged railway lines. Even autonomous governments have been established in some areas. It spread to many parts of India. In all the movement mentioned above Gandhi played a major role along with different political parties such as Congress which established in India, the major strength given by the participants were also one. Boycotting is one such factor for most of the movement that was participation by women and students. Such boycotts were boycotted of foreign goods, schools and colleges of government, renunciation of government honours and titles.



Role of women in national movements of India during the Gandhian Era: Women in the history of India has a profound influence during this period of Gandhian era. In the context of ancient India history and medieval times women has always play as a role of motherhood, wife, daughter to stay in a house mostly during ancient time period. But the participation of thousand of women tik the

movement is one thing that brought up. The participation started in around 1857 especially during the revolt, the most important part in the history of India which goes down in the history is the Jhansi ki Rani. She fought against the doctrine of Lapse policy; she was one such women to give a bravery fight. Unfortunately, she was killed in the battlefield. She dresses up like a male while going for that war. There are so many such women whom they participate in the freedom struggle of India. Participation of women in the freedom struggle form an aspect of the modern history of India. Gandhi calls for involvement of women in the movement. Thousand of women were a essential part of the movement. Gandhi put forward that women were suited with the weapons of nonviolence and truth. They participated actively in the non cooperation, civil disobedience and quit India movement. Women has brought out a drastic change from different period shot the nation. One important component that all women were greatly contributed is the boycott of foreign goods, institutions, organised mass relies, spread message if the movement. Some women who were particularly play a role of leading are Sarojini Naidu, Ramadevi Chaudhary, Vijaya Lakshmi Pandit, Kamaladevi Chattopadhyay, Aruna Asif Ali, Rani Gaidinliu etc. Sarojini is known for a main woman in bring up the leading of movements like civil disobedience and quit India movement among the women. Also established the Women's India Association. So all the women has play a key figure in the national movement, whose participation went out as a important step toward the freedom movement as well as the change in society. Major developments in women's rights and equality in India can be attributed in large part to the efforts and involvement of women in the movement for freedom. Women in India are now acknowledged as equal citizens and have the right to vote attributable to the women's movement, social reforms, education, and general empowerment. Contribution of Media during Gandhian era: Media is considered a useful source, a pillar of democracy today. But in the early time of Colonised country like India it will take a new

step towards the freedom struggle. In the 1780 the Bengal Gazette was the first printed and was run by Irishman James Augustus Kicky. But by spreading official messages and business intelligence, the early press mainly benefited the British East India Company. During this time, the press was limited to English-language journals that served the interests of European settlers and the colonial government. The British emperors used it as a means of disseminating rules and policies. In 1878, the British colonial authorities passed the Vernacular Press Act in response to the growing importance of the vernacular press and its role in inciting nationalist sentiments. With the intention of restricting the freedom of the vernacular press, the act empowered the government to regulate publications published in Indian languages. The vernacular press persisted in being a powerful tool in expressing calls for independence and self-governance in spite of the obstacles. In the Indian independence movement, the press was crucial and necessary. Newspapers developed become effective means for mobilisation, the dissemination of nationalist ideas, and the unification of disparate groups behind a single goal. Publications such as "Amrita Bazar Patrika," established in 1868, and "The Hindu," established in 1878, made a substantial contribution to the anti-colonial movement. The press took a keen interest in Mahatma Gandhi's nonviolent and civil disobedient stance. Gandhi personally used publications like "Young India" to spread his beliefs and mobilize the populace.

Mahatma Gandhi played a pivotal role in the Indian National Movement, leading India to independence from British rule through nonviolent resistance and civil disobedience. His leadership was marked by several key movements and strategies:

**1. Champaran and Kheda Satyagraha (1917-1918):**

Gandhi's first major involvement in India's struggle came with the Champaran Satyagraha (1917) in Bihar, where he fought for the rights

of indigo farmers oppressed by British landlords. Kheda Satyagraha (1918) in Gujarat was another successful protest against unjust taxation during a famine.

**2. Non-Cooperation Movement (1920-1922):** After the Jallianwala Bagh Massacre (1919) and the implementation of the Rowlatt Act (1919), Gandhi launched the Non-Cooperation Movement in 1920. It urged Indians to boycott British goods, services, and institutions while promoting self-reliance and the use of khadi (hand-spun cloth). The movement was called off in 1922 after the Chauri Chaura incident, where protesters turned violent.

**3. Civil Disobedience Movement (1930-1934):** Gandhi launched the Civil Disobedience Movement with the famous Dandi March (Salt Satyagraha) in 1930, where he walked 240 miles to make salt in defiance of British salt laws. This movement spread nationwide, with Indians refusing to pay taxes, boycotting British institutions, and picketing liquor shops.

**4. Round Table Conferences and Gandhi-Irwin Pact (1931):** Gandhi attended the Second Round Table Conference (1931) in London as the sole representative of the Indian National Congress but returned disappointed. He had earlier signed the Gandhi-Irwin Pact (1931), agreeing to call off the Civil Disobedience Movement in exchange for political concessions.

**5. Quit India Movement (1942):** During World War II, Gandhi launched the Quit India Movement on August 8, 1942, demanding an immediate end to British rule. He gave the famous slogan "Do or Die", urging mass protests across India. The British arrested Gandhi and many leaders, but the movement intensified, bringing India closer to independence.

**6.Role in Partition and Independence (1947):** Gandhi opposed the partition of India but ultimately accepted it to prevent further communal violence. He worked tirelessly to stop riots between Hindus and Muslims, undertaking fasts unto death to promote peace, particularly in Bengal and Delhi.

### **Philosophy and Legacy**

Gandhi's philosophy of nonviolence (Ahimsa) and Satyagraha (truth-force) became a model for civil rights movements worldwide. His leadership ensured that India gained independence in 1947, though he was assassinated on January 30, 1948, by Nathuram Godse. Gandhi remains one of the most influential figures in Indian and world history, inspiring leaders like Martin Luther King Jr. and Nelson Mandela.

**Mulk Raj Anand's *Private Life of an Indian Prince: An Exhortation to cease Dynastic Politics***

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**Abstract**

The historic chronology of Indian politics exemplifies the virtue and vice of genetic politics. The transition period of the liberation from colonial power was the decisive time to determine the emerging India. The departure of the British created a political chaos and a political vacuum, the unification of several dynastic princely states, posed a confronting situation in front of the Indian leaders, oscillating circumstances of the princely states about to merge in India. It created a huge dilemma among the Monarchists. The iron man Sardar Vallabhbhai Patel played a crucial role in demising the princely states for the integration of India. Mulk Raaj Anand's *Private Life of an Indian Prince* is an essence of the consequences of hereditary impulses to rule the people. He has illustrated the debauchery, lavish, and duty void life of the prince and he has brilliantly caught the post-independence political flux of India. His treatment of the thematic presentation implies the necessity to cease dynastic Politics.

**Key Words:** Exhortation, Dynastic, Oscillating, Hereditary, Debauchery, Flux, Eradication,

*'Dynastic politics has caused immense harm to the country,'<sup>1</sup>*

Mulk Raj Anand's *Private Life of an Indian Prince*, (1952) deals with the eradication of the princely states system in India. a historical novel of unusual power, reflecting the demise of the princely states from India. Maharaja Ashok Kumar of Shampur emphasizes comprehensive independence for his state., who has inherited more of the immoralities than the virtues of his dynasties, he is stimulated by his erotic mistress Ganga Dasi, a powerful and illiterate woman whom he has connected in his palace to the elimination of his three real maharanis. To feed his mistress's greediness, he supplies large amounts of money imposing unfair taxes on hungry people. Which resulted in provoking a revolt in Shampur which in turn invites the extreme disapproval of the government in Delhi. Maharaja Ashok Kumar has got legacy from his ancestors, he is careless and only thinks about his own lusty and luxurious lifestyle, his personal impulses and passions blind the Maharaja from the larger social issues.

The political transition caused the tragedy of Ashok Kumar, the Prince of Shampur. His downfall takes place only because of his own decision, as it is pointed out by Rajan, he writes, "The decline and fall of monarchy in the states of Shampur coincides with the basic destruction of the prince himself."<sup>2</sup> The Maharaja of Shampur symbolizes political complexities the pride and dignity of the class of Maharaja the vanity and arrogance the also represents the all the drawbacks of the Princely states. He indulges in spending his days in playing polo games, hunting expeditions, drinking liquor, and enjoying the company of his mistresses. The narrator says:

The most barbaric impulses of both civilizations dominated... not a virgin or a rupee was safe in his realms... he was the majestic proclaimer of new fireman and wielder of the power over the life and death of half a million or more of his people.<sup>3</sup>

Anand has skillfully depicted the public and private life of the India Princes. The British people almost played with the Maharajas in India, they only used the Princess and Kings for the betterment for their rule, they did not care for the dignity and the glory of the Princely States, but the princes could not realize the tactics of the British people, these Princes did not give up their traditional pompous life style. In this regard, while comparing the hero of *Private Life of an Indian Prince* with the hero of Malgonkar's *The Princes*, Saros Cowasjee aptly states, "both are peppered with the prejudices and customs of the princely class; both exposes the same regal ignorance, bigotry, false pride and total inability to come to grips with facts."<sup>4</sup> It proves the fact that the princes were not capable to rule the people, they had no talent and innate qualities except their own concept of dignity even in declaring their names; the sense of domination was always there in their mind. They used long names to impress the common people which was the symbol of the pseudo and vain regalness as the Maharaja is Victor Edward George Ashok Kumar.

It reveals the glory of the ruler existed only in the name because the prince is not capable of carrying the ancestral reputation and dignity which has been fading day by day. He is personally responsible for his decline. They were merely puppets in the hands of the British government. The Indian Maharajas had nothing to achieve. The narrator Dr. Shankar ironically says, "The only other conquests left to them, the conquest over women."<sup>5</sup> The life of the Maharajas was different from the common people. They were not attached to the common man. When Shampur was in turmoil the rules had nothing to do with it. He was involved in scandals with a Eurasian girl Miss Bunti Russell. It is narrated that the Maharaja Vicky with his private secretary Munshi Mithan Lal and Dr. Shankar went to Simla to register the complaint against Russell. There he gets the telegram from the Prime Minister. Srijut Popatal. J. Shah asked him to return to Shampur at the earliest for the urgent consultation regarding the

merger of Shampur into the India Union. The Maharaja came back to Shampur, but he was not eager and interested to join the Indian Union. His response was very slow, and he didn't show much enthusiasm for this reason the Diwan was irritated and he explained his intention to the Maharaja. He explains:

Maharaja Sahib. I am here in Shampur to fulfil the order of the Sardar. I am willing to send a memorandum. Which you may give me; to the states department only if I may advise you in your best interest, I think you should consider acceding, because most of the Princes in India have already done so. After all, these accessions are intended to promote the unity of the country. And as a patriot, I am assuring your will consider it your duty to come into the family.<sup>6</sup>

The message is quite clear to the Maharaja, but he is not a forward person who can accept the advice of the Indian government. He thinks in an opposite direction; his aim was not to join the Indian union so he thinks in the opposite way. After the departure of Diwan, Vicky talks about his future plans to his nymphomaniac mistress Ganga Dasi and Dr. Shankar. He says, I have some American Friends... I shall call them here... actually one of them sounded me about making a pact. Shampur borders upon Tibet as well as Kashmir and India.<sup>7</sup>

He has a different game plan to keep Shampur separate from the Indian Union. Ganga Dasi is also in favour of him, she supports the action plan of Vicky. She promises him to help of any kind to execute this plan. The Maharaja becomes decisive and declares, "I shall be strong enough to stand my ground against the Sales Department. I will after the British and Americans the use of some trips of territory it need be. later I can turn them out."<sup>8</sup> The Maharaja fails to understand the aspiration of the people, and neglects the public opinion, "The tyrant of Shampur the levier of illegal taxes and the

egotistical head of a lawlessly lawful government, whose sanctions lay in his whims and fancies.”<sup>9</sup> The behaviour of the Maharaja victor is illegal as well as immoral.

The Maharaja has lost all the respect and dignity of his province. He can do anything for the outsider like his American friends. He is ready to give anything to the outsider. He is ready to give all credit for panther hunting to his American friend. He says, “I will present the American Sahib with the lead and the skin, and he can take it home and say he shot it. I don’t mind, Huzoor. To me a little cash is more valuable than a lot of prestige!”<sup>10</sup> It is evidence of the Indian rulers’ tendency to accept the dominance of the foreign people.

Anand also presented the historical fact by giving the instance of the action of the Maharaja to destroy the crops of the peasants by using the tanks and jeeps all over the fields. The policy of administration of the princely states is totally undemocratic; people do not find democracy anywhere in Shampur. The Prime Minister appointed by the Indian government also failed to give rights to the common man, people are still deprived from the fundamental rights. They are all agitated; their agitation can be noticed in their demonstrations. They cry, “Democracy, Democracy: what is democracy? Where is it practiced?... to attain equality with the ignorant rabble to reduce everyone to uniformity with the stupid herd...”<sup>11</sup> Anand knows the importance of democratic values. He shows the change in the perception of the people with the change of time. The freedom movement exposed the democratic values to the common people, they tended to be democratic. Anand says, “The trouble with liberal democracy is that it takes a long time to mature, and only the most resilient men can evolve an adequate way of life out of the warp and woof of the democratic idea.”<sup>12</sup>

Anand indicates his hatred for Political corruption and tyranny of the rulers throughout the novel. He is against the immoral conduct of the rules and he protests against the lust of power and greed for money; he thinks that the ruler, whoever he may be, must work for the welfare of the people. He has anguish for the common man; his concern is that the cunning politicians amass wealth by torturing the poor countrymen. He presents the true colour of Indian politics in this regard H.M. William opines:

The picture of Indian is full of gloom and foreboding Victor's madness is equated with the neurotic tendencies of an Indian state pulled between the feudal past and the industrialized so-called 'Progressive' future, an Indian where only the political revolutionaries are sane.<sup>13</sup>

Anand supports the change that was taking place during the period of reuniting India. He is not on the side of the Maharaja, because the Maharaja in the true sense is against the transition, he wanted to keep his province separate from the Indian Union. He reveals his reluctance after signing the agreement with Sardar Patel. The narrator describes the psychology of the people to the Maharaja, that people won't tolerate injustice, the whole universe is on the fresh hold of the transition, the old tyrannical system is not capable of holding the people under their control, they are conscious of their power. They give importance to human values and democratic systems. He aptly comments:

I mean the liberty and democracy and the rights of man... there has been a rising man, a kind of a human being. This kind of man is everywhere. He is a Universalist in his vision. I can see the unity in the changes that are occurring before us. And I don't want to resist these changes."<sup>14</sup>

The transfer of power in Indian politics created aspiration in the minds of the common people; they thought that the departure of the British people, and the arrival of the Indian leaders at national level in politics, will give them freedom to live life in a better way. Finally, the Maharaja of Shampur is sent to the Yervada Jail, which is famous to confine all those people who proved to be guilty. Raja Ashok Kumar of Shampur symbolizes the decaying of the Princely State, and the end of the old political system of tyrannical Kings. Anand predicts that in India, for the real rise of the democratic system, the eradication of dynastic politics is obligatory because it is not a seasonal job, it is a vision, it is not part time but a full-time service. The princes fail to realize that the chair of power brings responsibilities, sacrifice and tremendous hard work. The crown of authority is not the cap of a puppet, it is full of thorns. It requires a vision of development, a mission of determination with commitment and a heart with compassion, only he deserves it, who has a creative mind, plans of action, ambition, aspiration and innate impulsive love for the motherland.

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## **Fevicol Sticks to Success at the Mahakumbh Mela**

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### **Abstract**

Maha Kumbh Mela 2025, the world's largest religious gathering, presents unparalleled marketing opportunities for brands seeking mass engagement. With millions of devotees expected to converge in Prayagraj, the event offers a vast consumer base for strategic brand positioning. This paper explores the marketing potential for brands like Fevicol, leveraging the spiritual, cultural, and hygiene-conscious environment of the Mela. Fevicol can integrate itself through large-scale infrastructure branding, emphasizing its role in strong and lasting bonds, both in construction and social connections. These businesses may get great exposure, customer trust, and brand loyalty by integrating the religious and community nature of the Maha Kumbh into their marketing narratives. To optimise brand effect at Maha Kumbh Mela 2025, this report looks at case studies, consumer behaviour trends, and possible interaction techniques.

**Keywords:** Fevicol, Brand Visibility, Engagement, Problem-Solving and Social Media Buzz:

## **Introduction**

Kumbh Mela is one of the world's largest and most culturally significant religious gatherings, drawing millions of devotees, ascetics, and tourists from across the globe. Celebrated every 12 years at four rotating locations—Prayagraj, Haridwar, Nashik, and Ujjain—the Maha Kumbh Mela 2025 in Prayagraj is expected to witness an unprecedented footfall of over 100 million people. Pilgrims gather at the sacred confluence of the Ganga, Yamuna, and the mythical Saraswati rivers to take a holy dip, believed to cleanse sins and grant spiritual enlightenment. The event spans several weeks and is marked by religious ceremonies, processions, discourses, and social interactions, creating a dynamic environment for engagement.

While numerous companies have historically utilized the Kumbh Mela for marketing, this paper specifically focuses on Fevicol, examining their potential strategies and brand positioning at Maha Kumbh Mela 2025. It explores how these brands can enhance their consumer outreach by aligning their products and services with the needs of pilgrims and the event's broader significance.

## **Review of Literature:**

1. Latika Gauba 2019 paper, "*Fevicol- The Market Maker ( Promotional Strategy )*" The brand "Fevicol" enjoys the status of being synonymous with the category of product it represents. It is a generic name in the adhesive category. You speak of having glue stick or having a Fevicol, its used in the same sense. Pidilite Industries entered into adhesive, which was then primarily used for the woodworks. The major reason for the success of the product is not just the quality product that is being offered but also the advertising and promotional strategies used by the firm which resulted in

making it the only best in the market. The paper analyses the product positioning and promotional strategy of Fevicol which is indeed one of the largest selling adhesives in Asia.

**Objectives:**

1. To analyze the marketing potential of Fevicol, at Maha Kumbh Mela 2025.
2. To find innovative strategies for consumer engagement.
3. To evaluate the impact of brand promotions on consumer awareness, trust, and long-term recall.

**Background of the study:**

Fevicol, a flagship brand of Pidilite Industries, has been a revolutionary force in the world of adhesives since its introduction in 1959. Initially developed as an alternative to animal-based glues, it quickly gained popularity due to its unmatched strength and versatility. Over the years, Fevicol has become synonymous with strong bonds, not just in carpentry but across various industries, including arts, crafts, and even construction. The brand's journey is marked by continuous innovation, launching specialized products like Fevicol Marine for waterproofing and Fevicol HeatX for high-temperature applications. Its commitment to quality and adaptability has made it a trusted name in households and industries alike. Fevicol's marketing has played a significant role in its widespread recognition. Its clever, humorous advertisements have left a lasting impression on generations. Campaigns like "Fevicol ka mazboot jod" are not just slogans but cultural touchstones in India. Beyond marketing, Fevicol has also engaged in community-building activities, supporting craftsmen and promoting sustainable practices. Today, Fevicol's legacy extends beyond India, with its

products available in various international markets. It remains a pioneer in adhesives, celebrated for its innovation, reliability, and ability to connect people through its "unbreakable" bonds.

## **Analysis**

### **The Challenge:**

The Mahakumbh Mela is known for its overwhelming crowds, where people often get separated from their families and groups. This issue has been a recurring challenge for attendees, leading to stress and confusion. Fevicol identified this problem as an opportunity to demonstrate its brand message of "strong bonding" in a practical and memorable way.

### **Fevicol:**



Fevicol's marketing strategy at the Mahakumbh Mela is a brilliant example of innovative and problem-solving advertising. The Mahakumbh Mela, one of the largest religious gatherings in the world, attracts millions of people, making it a unique platform for brands to connect with a massive audience. Fevicol leveraged this opportunity to create a campaign that not only promoted its product but also addressed a real issue faced by attendees.

### **The Campaign:**

Fevicol's campaign at the Mahakumbh Mela revolved around the theme of "sticking together." The brand distributed specially designed T-shirts that could be worn by multiple people at the same time. These T-shirts had multiple head and arm holes, allowing two or three people to wear them together. The T-shirts carried the message, "We'll stay connected, with Fevicol," reinforcing the brand's core promise of strong bonds.

This innovative approach turned the brand message into a physical experience. Instead of just seeing an advertisement, people were living it. The campaign not only solved a real problem but also created a buzz among the attendees and on social media.

### **Execution:**

The execution of the campaign was meticulous. Fevicol set up distribution points at strategic locations within the Mela, ensuring maximum visibility and accessibility. The T-shirts were designed to be comfortable and practical, making them a hit among the attendees. The campaign also included on-ground activations, where brand ambassadors engaged with the crowd, explaining the concept and encouraging participation.

**Impact:**

One of the most well-known glue companies in India, Fevicol, made a lasting impression on participants during the Mahakumbh Mela with an inventive and powerful campaign. In order to provide the millions of visitors with an interesting and problem-solving experience, the brand made use of its recurring theme of strong ties. A number of crucial elements contributed to the campaign's success, including social media buzz, problem-solving, engagement, and brand visibility. The campaign was a resounding success, achieving multiple objectives:

**1.Brand Visibility:** Making a Statement in a Congested Setting With millions of devotees, visitors, and companies attending, the Mahakumbh Mela is one of the biggest religious events in the world. Any company finds it difficult to stand out in an event with so many people. Fevicol creatively addressed this issue by creating distinctive T-shirts that conceptually and aesthetically reaffirmed its marketing message. Fevicol's fundamental brand identity of strong adhesion was precisely connected with these T-shirts, which comically "stuck" individuals together. The fact that individuals were seen wearing these T-shirts in groups or couples helped to draw attention to Fevicol's promotion. It attracted attention from onlookers and media sources and sparked interest among participants. The marketing made sure Fevicol was a memorable aspect of the Mahakumbh, not simply another sponsor.

**2.Engagement:** The degree of public involvement the campaign garnered was one of its most noteworthy accomplishments. Fevicol developed an interactive experience instead of using conventional advertising techniques like banners and posters. Naturally, the idea behind the T-shirts sparked discussions, giggles, and special moments

among guests. Wearing the T-shirts and moving about the mela while "stuck" to their partners, people voluntarily took part in the activity. The advertisement was engaging and amusing because of this tangible representation of Fevicol's marketing promise. Furthermore, participants actively told their friends and family about their experiences, which boosted word-of-mouth advertising. This improved the brand's recall value even further. The campaign's interactive elements made sure that participants not only witnessed Fevicol's presence but also had a memorable and enjoyable time experiencing it firsthand.

**3.Problem-Solving:** The Maha kumbha Mela is notorious for its large crowds, which frequently cause people to become separated from their friends and family. Fevicol's campaign cleverly addressed this real issue by offering a unique yet practical solution. The "stuck together" T-shirts helped people stay close to their loved ones in the large gathering. Fevicol positioned itself as a brand that adds value beyond just selling a product by tackling a genuine problem faced by attendees. This thoughtful approach earned goodwill from participants, who appreciated the campaign's practical benefits. Fevicol's initiative had a functional aspect that resonated with the audience on a deeper level than just another promotional gimmick.

**4.Social Media Buzz:** In the current digital era, a campaign's social media effect is frequently used to gauge its performance. Fevicol's effort during the Mahakumbh Mela garnered a lot of attention online, with participants excitedly posting pictures and videos of their experiences. The campaign was very shareable because to its hilarious and eye-catching elements. Wearing the T-shirts, people posted group photos and selfies with hashtags associated with Fevicol and the Mahakumbh Mela. By reaching viewers much beyond the actual event, this user-generated material served as free brand

promotion. The campaign was also adopted by media outlets, bloggers, and influencers, which raised its profile even further. Fevicol was able to interact with a younger, tech-savvy audience thanks to the buzz generated on social media sites like Instagram, Facebook, and Twitter.

## **Conclusion**

Fevicol's Mahakumbh Mela campaign was a masterwork of experiential marketing. Through the integration of humour, problem-solving, and high levels of participation, the brand was able to make a lasting impression on the participants. The campaign was a huge success because of its capacity to stand out in a busy setting, foster meaningful conversations, address a genuine need, and create attention on social media. With this campaign, Fevicol demonstrated once more that successful branding involves more than simply exposure; it also entails developing experiences that people find meaningful. Fevicol's position as a brand associated with unbreakable relationships was reaffirmed by the campaign, which made sure that its presence at the Mahakumbh Mela was felt rather than just seen.

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**Dystopian Capitalism: Margaret Atwood's *Oryx and Crake*  
as a Critique of Corporate Control and the  
Commodification of Life**

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**Abstract**

Dystopian literature is a type of speculative fiction that imagines a future where society has significantly deteriorated. These dystopian worlds are often marked by environmental devastation, technological domination, and oppressive governments. Novels in this genre, especially those with a didactic message, frequently delve into themes such as anarchism, oppression, and widespread poverty.

Margaret Atwood, one of the most celebrated authors of dystopian fiction, sees the genre as a way to explore the future. “If you’re interested in writing speculative fiction, one way to generate a plot is to take an idea from current society and move it a little further down the road,” says Atwood. “Even if humans are short-term thinkers, fiction can anticipate and extrapolate into multiple versions of the future.”

*Oryx and Crake* is a dystopian novel by Margaret Atwood, published in 2003. It is the first book in the "MaddAddam" trilogy, followed by *The Year of the Flood* (2009) and *MaddAddam* (2013). It was shortlisted for the 2003 Man Booker Prize for Fiction, as well as for the 2004 Orange Prize for Fiction. The novel explores themes of

genetic engineering, corporate power, environmental degradation, and the ethical boundaries of scientific experimentation.

In *Oryx and Crake*, corporations are depicted as powerful, overarching entities that dominate society, shaping every aspect of life, including ethics, science, and personal freedoms. Biotechnology and genetic engineering are central themes of the novel, showcasing the commodification of life itself.

**Keywords:** dystopia, corporate power, genetics, capitalism, commodification, speculation

Margaret Eleanor Atwood is a Canadian novelist, poet, and literary critic. She was born on November 18, 1939. Since 1961, she has published 18 books of poetry, 18 novels, 11 books of nonfiction, nine collections of short fiction, eight children's books, two graphic novels, and a number of small press editions of both poetry and fiction. Her best-known work is the 1985 dystopian novel *The Handmaid's Tale*. Atwood has won numerous awards and honors for her writing, including two Booker Prizes, the Arthur C. Clarke Award, the Governor General's Award, the Franz Kafka Prize, the Princess of Asturias Award, and the National Book Critics Circle and PEN Center USA Lifetime Achievement Awards.

Atwood's works encompass a variety of themes, including gender and identity, religion and myth, the power of language, climate change, and "power politics." Many of her poems are inspired by myths and fairy tales, which interested her from a very early age. She is also the inventor of the Long Pen device and associated technologies that facilitate the remote robotic writing of documents.

The novel *Oryx and Crake* centers on a character named "Snowman," who resides in a post-apocalyptic world near a small group of primitive, innocent beings he calls Crakers. Through

flashbacks, we learn that Snowman was once a boy named Jimmy, who grew up in a society dominated by multinational corporations. These corporations created exclusive, walled compounds to protect their employees and their families from the deteriorating outside world. They specialized in developing and selling advanced technologies, including medical treatments and genetically engineered hybrid animals. However, now, there are no other humans to be found, and the once-thriving compounds have fallen into decay.

Amidst starvation, Snowman decides to return to the remains of a compound called RejoovenEsense to gather supplies, even though his journey could expose him to danger from feral hybridized animals. Meanwhile, Jimmy's family relocates to the HealthWyzer compound, where his father works as a genetic engineer. Jimmy befriends Glenn, a bright science student, and they connect online through an Extinctathon trivia game. In this virtual world, Jimmy affectionately refers to Glenn as 'Crake.' Together, they engage in video games and watch various disturbing content during their free time, including child pornography, graphic surgery, live executions, Noodie News, and frog squashing.

“When did the body first set out on its own adventures?

Snowman thinks; after having ditched its old travelling companions, the mind and the soul, for whom it had once been considered a mere corrupt vessel or else a puppet acting out their dramas for them, or else bad company, leading the other two astray.” (64)

However, Snowman believes that when he and Crake began consuming such graphic media, something deeper was happening. Snowman suggests that his body, instead of following commands from "the mind" or "the soul," left these "old travelling companions" and "set out on its own adventures." The fact that Snowman inserts this idea into his memories indicates that he is still ashamed of his early fascination with pornography and executions. As a result, he attempts to justify his desires to himself.

After graduating from high school, Jimmy ends up at the despised Martha Graham Academy, where students study the humanities, which are valued only for their marketing potential, while Crake attends the highly regarded Watson–Crick Institute to study advanced bioengineering. Crake begins working as a bioengineer at RejoovenEsense, while Jimmy gets a job writing advertising copy. Through his prominent position, Crake creates the peaceful, gentle, herbivorous Crakers, who only engage in sexual activity during the brief polyandrous breeding seasons. Crake claims that his goal for the Crakers—which is actually a calculated deception—is to build "floor models" of every scenario in which a family might decide to genetically modify their future children. Crake's bioengineering team is composed of the most skilled players from the online Extinctathon community.

Crake informs Jimmy about another crucial project, BlyssPluss, a super-pill that resembles Viagra and promises happiness and health but secretly induces sterilization to combat overpopulation. Crake officially hires Jimmy to assist with marketing. Jimmy believes he recognizes the human in the Craker habitat at the Rejoov compound as the girl from the pornographic video. Claiming to be unaware of Jimmy's fixation on her, Crake reveals that her name is Oryx and that he has employed her to instruct the Crakers. Even

though Oryx is also Crake's romantic partner, she recognizes Jimmy's feelings for her and makes herself sexually available to him.

“Now he can feel Oryx floating towards him through the air, as if on soft feathery wings. She's landing now, settling; she's very close to him, stretched out on her side just a skin's distance away. Miraculously she can fit onto the platform beside him, although it isn't a large platform. If he had a candle or flashlight he'd be able to see her, the slender outline of her, a pale glow against the darkness. If he put out his hand he could touch her; but that would make her vanish.” (85)

Jimmy's growing fear as their relationship develops is that Crake has discovered it or has known about it all along. Additionally, he assures Crake and Oryx that he will take care of the Crakers in the event something happens to them.

Following the widespread distribution of Crake's miracle drug BlyssPluss, a global pandemic emerges, threatening to wipe out humanity and wreaking havoc outside the secure Rejoov compound.

“Immortality,' said Crake, ' is a concept. If you take 'mortality' as being, not death, but the foreknowledge of it and the fear of it, then 'immortality' is the absence of such fear. Babies

are immortal. Edit out the fear, and you'll be..." (232)

When Jimmy senses more immediate danger and learns that Crake intentionally created and spread the pandemic by embedding it within BlyssPluss, he grabs a gun and goes after him. Crake is returning from outside the compound with Oryx, and Jimmy needs to let them in. As Crake approaches Jimmy with his arm around an unconscious Oryx, he claims that they are both immune to the virus. After Jimmy lets them in, Crake slashes Oryx's throat with a knife. Jimmy then kills Crake with a single shot.

Snowman flees into the RejoovenEsense compound after encountering hostile hybrid animals during his quest to gather supplies. He notices smoke in the distance near the compound and briefly hears voices on radio receivers inside, suggesting that other people have survived. After drinking all the contents of a scavenged bourbon bottle, he carelessly breaks it and cuts his foot on a shard of glass. The wound becomes infected. He initially finds some success treating the wound with the medications he finds, but later the infection returns. When he returns to the Crakers' camp, he learns that three other humans are camping nearby and have recently encountered the Crakers. Snowman follows the smoke to find them gathered around a campfire. Unsure of what to do, Snowman contemplates killing them. At the end of the book, it is left ambiguous whether he kills them, makes his presence known, or quietly leaves.

The corporations that dominated the society in which Snowman grew up held an unprecedented and dangerous amount of power. In the world depicted in *Oryx and Crake*, corporations had grown so powerful that they completely transformed the way people lived. During the twentieth century, people tended to migrate toward urban centers. However, as corporate power grew throughout the twenty-first century, businesses relocated from urban areas to

expansive compounds that served as gated communities. The employees of these companies resided in upscale neighborhoods with homes built in various traditional architectural styles. Malls, movie theatres, and other features that used to be typical of middle-class suburban life were now exclusive to those fortunate enough to hold well-paying corporate jobs, and these areas were also part of corporate compounds. At the novel's conclusion, it becomes evident that RejoovenEsense, a particularly strong company with an exceptionally opulent compound, was the source of the catastrophic event that killed the majority of the world's population.

"So, you'd need more sick people. Or else-- and it might be the same thing-- more diseases. New and different ones. Right?"

"Stands to reason," said Jimmy after a moment. It did, too.

"But don't they keep discovering new diseases?"

"Not discovering," said Crake. "They're creating them." (164)

This is the best illustration of the peril of corporate dominance. To maintain a high level of market demand, companies produce new diseases rather than finding cures for existing ones. Part of Crake's desire to reinvent the world stems from the companies' manifest greed. RejoovenEsense's vast resources allowed Crake to conduct the research and development required to carry out his apocalyptic scheme.

The novel *Oryx and Crake* also explores the commodification of human beings, most notably through the character of Oryx, who is trafficked and exploited from a young age. Her life, like that of the genetically engineered creatures, is manipulated and controlled by those with economic power. The

commodification of human life extends to the pleasure industries, where even the most intimate aspects of existence are commercialized.

Atwood's dystopian world is characterized by environmental devastation, a direct result of an unchecked capitalist system that prioritizes short-term profit over long-term sustainability. The novel portrays a world where the natural environment has been ravaged by pollution, climate change, and habitat destruction, all driven by corporate greed. The destruction of the environment is not just a backdrop to the story but a central theme that underscores the consequences of a society that exploits natural resources without regard for ecological balance. In the world of *Oryx and Crake*, the air is polluted, species have gone extinct, and the natural world is in a state of collapse, reflecting the unsustainable practices of a profit-driven society.

Atwood's novel is a response to the society she lives in and a critique of the dominant structure of the day. In many respects, capitalist corporations force businesses to compete with governments and even give them greater social influence than the latter. The novel *Oryx and Crake* can be elaborated upon by the theories of postmodernism and late capitalism as argued by Fredric Jameson. Jameson's work centers on defining the postmodern condition as a reaction to the present stage of capitalistic development.

Late capitalism is also known as the period of computer development. Of course, the creation of the computer is one of mankind's greatest inventions, but on the other hand, it contributes to a stressful and isolated life for human beings. The more time people spend on computers (especially the internet), the less time they spend communicating with others. In *Oryx and Crake*, Atwood elucidates the antisocial impact of computers on society and the voyeuristic

qualities of the internet by showing a world that resembles ours but is consumed by images. As seen with Jimmy and Crake, they spend a great deal of time observing others' behaviour. The two are interested in using computers for voyeurism, watching pornography, executions, and other illegal websites. These websites are not only created with the aim of controlling or influencing public opinion but also to generate income for the companies that run them. Therefore, the compounds have a great opportunity to observe the citizens and control their habits.

*Oryx and Crake* serves as a cautionary tale about the dangers of corporate power and the commodification of life under capitalism. Atwood's dystopian vision warns of the moral and environmental costs of a world where everything, including life itself, is for sale. Through her narrative, Atwood critiques the excesses of capitalism and calls for a re-evaluation of ethical values in the face of corporate greed.

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**Travel Writing, "Pages of the Wind: A Vagabond's  
Chronicle"**

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**Abstract**

Travel writing is a broad literary genre that has developed over time and provides distinctive perspectives on the experiences of tourists as they interact with various civilizations. This genre has evolved into a number of subgenres, each with a specific function, such as travelogue, travel stories, and travel guides. The origins of travel writing can be found in ancient travelogues such as Homer's *Odyssey*, Virgil's *Aeneid*, and the biblical *Exodus*, which established the link between religion and travel. Works like John Bunyan's "The Pilgrim's Progress" and Chaucer's "The Canterbury Tales" further developed this relationship. With notable contributions from authors like V. S. Naipaul and Paremmakkal Thoma Kathanar, Indian travel writing demonstrates the genre's global reach.

Travel writing has been included into Indian English literature, highlighting the wide range of experiences found in the nation. With well-known writers like Paul Theroux, Michael Palin, and Bill Bryson frequently at the top of bestseller lists, travel writing has flourished in the modern era. It has also attracted interest in academic circles, with researchers exploring its cultural, political, and historical facets from a variety of disciplines, including geography, anthropology, and sociology. The genre of travel writing has undergone constant development, reflecting the ever-changing character of human exploration and the close ties that exist between

people and the planet. It continues to captivate readers and writers alike, making it one of the most compelling and diverse genres in contemporary literature

**Key words:** Travel writing, Travelogue Evolution, Ancient Travelers Tales, Human Exploration and Indian Travel Writing.

In essence, Thompson's travel writing is a record that has been written by a traveller. Traveling is moving across space and embarking on an adventure. A grandiose journey can take the traveller to the opposite side of the world, across a continent, or even up a mountain; a smaller one might take place merely in the traveller's near area or inside the boundaries of their own country or region. In any event, one quickly encounters otherness and diversity whether embarking on any journey or even just stepping outside their own front door. All travel necessitates navigating a complicated and sometimes unnerving interplay between alterity and identity, difference and similarity, because there are no foreign peoples with whom local people do not share a common humanity, and because there is likely no environment on Earth for which we do not have some sort of prior reference point. In this sense, every journey involves facing or, more optimistically, navigating what is sometimes referred to as alterity.

Each of the three types of travel writing—travelogue, travel stories, and travel guides—has a specific function. While travel guides serve regular tourists, travelogues document experiences, and travel stories tell the tale. Thompson's "Travel Writing" delves into the core of trip writing, encompassing adventures, mysteries, and discoveries. Through travel, people can embrace their uniqueness and otherness while learning about different cultures, traditions, customs, and religions.

The genre of travel writing has changed with time, from the Middle Ages to the present. With an emphasis on experiences with the world and people they meet, it incorporates the writer's insights and curiosity. With changes in travel forms and qualities over time, the genre has changed as well. Both biblical and classical traditions have included traveler tales, such as the biblical Exodus, Homer's Odyssey, and Virgil's Aeneid. Stories about religion and travel have always been intertwined since travel became a religious pilgrimage. Travel is portrayed as a physical and psychological experience in John Bunyan's *The Pilgrim's Progress* and Chaucer's "The Canterbury Tales."

Since the second century, travel writing has played a vital role in English literature by offering a distinctive account of the experiences and perspectives of the traveler. These original, first-person accounts frequently describe the sights, happenings, and traditions of foreign nations. James Journal of a Tour to the Hebrides and the Greek geographer Pausanias are examples of early travel memoirists. During the Song Dynasty in medieval China, the genre of journey memoirs grew, incorporating narrative, essay, prose, and diary forms. Authors Fan Chengda and XuXiake supplied geographic data between 1587 and 1641. One of the first known accounts of pleasure in travel and writing about it is Petrarch's Mount Ventoux in 1336.

Travel writing, often referred to as travel record literature, gained popularity in medieval China during the Song Dynasty. Its history, formal features, and representation issues have drawn attention from researchers and scholars in a variety of fields. The author's narrative and its translation into a world that may be told through narrative are the fundamental components of travel writing.

Accounts of travel within the same nation can also be included in travel writing, so it's not always about visiting other nations. Readers can get a broad perspective of modern history from Carl Thompson's travel writing. Travel writing was first studied in the subject of literature in the sixteenth century, and before it evolved on its own, it was a widely used writing style. Another reason people traveled was to find new places and, to some degree, conquer them. There was a time when people were very interested in exploring and traveling to distant locations.

Travel was crucial in those days to teach others about the many cultures and natures of the people they met. In antiquity, the Greeks and Romans conquered most of present-day Europe and the Middle East. In order to inform others about the diverse nature and cultures of the people they met, individuals were eager to explore and conquer new locations at this time. Classical travel writers like Herodotus visited Italy, Persia, Egypt, and the Danube valley during the Roman and Greek conquests of most of modern-day Europe and the Middle East. Christopher Columbus's first voyage to America in 1492 marked a new era for travel writing, with Homer's Epic, *The Odyssey*, being considered the first literary production of mankind.

Travel literature emerged during the English Renaissance as a result of the growth of trade and the British Empire. Travel writing, founded on significant geographical findings, was further developed by romanticism. Fantasy writing became more common, but real-life stories also started to appear. Movie adaptations of travel literature were common; examples include Jonathan Swift's "Gulliver's Travels" and "The Journey Around the World in 80 Days." Travel writing is a flourishing and incredibly popular literary genre these days. Every year, new travelogues are released, and bestseller lists in Europe and America frequently feature travel authors like Paul Theroux, Michael Palin, and Bill Bryson.

Travel writing is a rapidly growing genre on a global scale. The focus of this essay will be travel writing from India. India is the largest democracy and the sixth largest country, with the second greatest population. India's timeless landscapes, extensive and remarkable history, stunning architecture, and the enigma surrounding myth and religion all entice tourists. India, which is home to 100 million people of different religions, is a representation of both diversity and harmony. For Indians, religion is an essential aspect of life and is similar to tradition. Writers of Indian English literature (IEL) are Indian authors who write in English but whose mother tongue is one of the many Indian languages.

In the 1930s, Raja Rao, Mulk Raj Anand, and R. K. Narayan made contributions to Indian fiction that marked the beginning of the early historical past. There are often links between travel writing and literature. V. S. Naipaul's 1976 book *India: A Wounded Civilization* was one such piece. His tour was focused on a nation and its citizens, as his travelogues show. Paremmakkal Thoma Kathanar's *Varthamanapusthakam*, written in Malayalam, is the earliest Indian travelogue. Written in the seventeenth century, it was lost once more until 1935, when it was rediscovered. In 1936, Luka MathaiPlathottam produced the first edition in Malayalam. The first Malayalam edition was produced in 1936 by Luka MathaiPlathottam. In the new millennium, a lot of writers have focused on the travelogue genre, which has been written in several languages. Apart from providing a broad perspective of the countries, travelogue authors have paid particular attention to small towns and cities. Modern authors like Bhandant Anand Kausalya, Balraj Shah, and Iqbal Ali Shah focused on writing in Hindi, whilst the Vishnubhat Gods wrote in Marathi. S.K. Potterkatt, the author, writes in Malayalam. Jeevan Leela by Kaka Kalelkar is mostly in Tamil.

As evidenced by the fact that regional writers are writing travelogue in their native dialect and Indian writers are writing about Indian regions in English, travelogue writing is changing in the present day. This genre has been the focus of several authors since 2000. Numerous aspects of Indian society remain consistent despite ongoing change. For instance, Indian traditions, religion, and rituals are deeply embedded in the country and make a lasting imprint. These aspects have been expertly emphasized by Indian travelogue writers.

India's travel business is expanding rapidly at the moment. It is an earlier work of fiction, travel writing, and book. Many prospective travelogue authors provide a real advantage, and this has been documented in a number of ways. Indian novelist Bishwanath Ghosh's primary focus is Indian travelogue. The editor of the Hindu newspaper is him. He highlights in his writings the importance of politics, food, traditions, culture, and other subjects. *Tamarind City*, where modern India is Beginning with a wonderful view of Chennai and its customary blend of technology and tradition, Began elegantly offers fascinating historical information about Chennai. It portrays the contemporary era of Chennai, including its political environment, social structure, culture, and legacy. *Tamarind City: Where Modern India Began* by Bishwanath Ghosh has given details about traditional madras to modern Chennai. The Indian people follow a wide variety of cultures and customs. The traditions and rituals of the people vary depending on their caste, religion, and customs, yet together, Indians adhere to a tradition and culture that dates back thousands of years. He provides thorough details about the Annaprasnam rite, which marks the introduction of rice as a solid food to a newborn. This event used to be greatly celebrated by Hindus.

According to Tamil custom, children are required to write the Tamil alphabet on a bowl of rice known as Vidhyarambham for the

first time. *Longing, Belonging: An Outsider at Home in Calcutta* which he probes the lives of its inhabitants of the people. Bishwanath Ghosh depicts the opulence of Indian towns. In this book, the author visits the knitting city of Kolkata and tells endearing tales about the locals and the locations they know. He used the state of Bengal's history, sociology, and economy to build the book. The author mentions the Durga Puja, the largest celebration in India, as a customary example. Making an idol of Durga is not an easy task. He describes the Durga Pooja as, "The goddess must have ten hands, and she must be shown riding a lion and slaying the buffalo-demon. Moreover, she must be presented along with her four children – Lakshmi, Sarawasti, Kartik and Ganesh – play no role in the combat". (182) For Bengali Hindus, particularly those in Calcutta, Durga Puja is one of the most important religious celebrations in India. Women are revered in India as venerable individuals. That's why the majority of Indian gods are represented by female figures. As she soars on the lion, the Goddess figure is bent. The lion is revered as the supreme animal. Women goddesses have power in this puja event. The sons of Durga are Karthik and Ganesh. In Calcutta, food and puja are merging. Fish is as essential to Bengali cuisine as Tagore is to the region. Using the analogy "as," the author compares Tagore to the fish. This contrast can help readers understand that fish and Tagore are important in Calcutta. Indians place a higher value on food. They used to eat food for flavor as much as hunger. Every state has unique resources and flavors.

Travel writing is considered as a popular literary form since 1980s and 1990s. In this manner prestigious British Literary Journal *Granta* played a vital part in establishing it. In the recent condition, travel writing is supposition of reflective and responsible genre. Late decades have without a doubt saw a travel writing as a "boom". There is a quote from the book, *Travel writing* by Carl Thompson the best recent survey of contemporary travel writing, suggest that the genre

is often “a refuge for complacent, even nostalgically retrograde, middle-class values” .

The concentration of academics and students on travel writing has significantly expanded in recent years. The genre is broad and encompasses discussions from a variety of academic fields, including politics, culture, and history. Writing about travel instills vital vision in the ideas and behaviors that uphold the status quo in the globe. There has been a theoretical and methodological dispute in recent years about travel writing and what field it belongs in—such as the social sciences like geography, anthropology, and sociology.

Academic readers and public readers are the two audience categories for travel writing. These two audiences’ attitudes to the genre are not entirely compatible or in sync with one another. Back then, there weren’t many travelogues and only certain nations produced these works of literature. It first appeared in languages like Greek and British, but there are a lot of works in our day and age. However, writers are submitting their travelogues from all over the world in the modern period. They have begun to portray their hometown and speak in their own dialect. Over the past ten years, travelogue has primarily been written about by professional writers. The current tendency is different. When traveling, people can document their experiences and share them with others through travel writing, which is regarded as the finest medium for doing so. It seems that by writing, they develop become travel writers and even fall under the “Travelogue” genre umbrella. Nowadays, readers and tourists alike are becoming more interested in travelogues. As they began to read books in different genres, readers became curious about the locations. Additionally, travel writers are not letting their readers down. They are making several trips and recording their experiences in their works. The genre’s current level of financial success would seem to indicate that readers generally like travel literature.

## **Conclusion**

Travel writing, a specialized literary genre with roots in the 17<sup>th</sup> century, has become a dedicated hobby in contemporary times. It is a first-hand travel experience that has inspired many people, leading to a desire to undertake travel and write memoirs. Cultural sensitivity is crucial in travel writing, as it allows readers to understand cultural studies, discourse analysis, and rhetorical analysis. It is a non-fiction work of art that explores a traveler's experiences with nature, religions, customs, traditions, and languages. Travel writing also captures the challenges faced by individuals while traveling, such as feeling alienated from their homeland and feeling otherness in foreign places. The melange of travel writing captures the intimate relationship between humans and the places they visit, making it one of the most interesting genres of contemporary literature.

**Navigating Gender and Power: A Path to Self-Discovery in  
Zora Neale Hurston's *Their Eyes Were Watching God***

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**Abstract**

Literature explores the intricate themes of human experience, offering insight into the complexities of culture, identity, and social dynamics. Zora Neale Hurston, in her works, deals with African American culture which is rich in cultural heritage and personal experiences with themes like power dynamics, African-American traditions, racial inequality, and the challenges faced by black women in their journey toward self-realization. Her work *Their Eyes Were Watching God* explores the tension between societal expectations and individual desires, focusing on intersections of gender, culture, race, and self-realization. The protagonist, Janie, struggles against patriarchal domination and social norms in her journey towards self-realization. Her life reflects the power imbalances within the social structure. This article analyzes how Janie's marital lives with her husbands represent broader societal conflicts between male supremacy and female autonomy using conflict theory. By the application of this conflict theory, this paper analyzes how Janie, strives hard with her strong willpower to overcome adversity.

**Keywords:** African-American traditions, racial inequality, power dynamics, self realization

Literature educates individuals about cultural values to observe the things around them and explains the needs of society. It explores complex themes regarding human culture. Zora Neale Hurston, the most important American writer, who associates with the Harlem Renaissance, celebrates African American culture of the rural South in most of her works. Her works reflect her rich cultural heritage and personal experiences. In the novel, *Their Eyes Were Watching God*, the central character, Janie Crawford, conflicts against patriarchal society and traditional norms to get her identity which becomes her journey towards self realization.

Zora Neale Hurston's *Their Eyes Were Watching God* (1937), portrays the challenges between expectation of the society and the desire of individuals in the society. It explores the intersections of gender, culture, race and self realization. It demonstrates the struggle of Janie to find her place which leads her towards self realization. She struggles against patriarchal domination and social norms. Her journey of life reflects her internal struggle and conflict in getting self fulfillment. Her relationship with society reflects broader societal conflicts related to gender and race. It shows the power imbalance in social structure.

Conflict theory, as associated with Karl Marx, is a social theory. In literature and cultural studies, this theory is applied to analyze power control, class struggles, and social inequality and individual experiences within texts. It examines the inequalities that arise from power dynamics. It is a sociological perspective that focuses on the inherent conflicts and struggles between different social groups, particularly those related to power, resources, and inequality. It views society as a place where different groups compete for dominance and control over resources, including wealth, status and political power. According to conflict theory, those in power

manipulate laws and norms to maintain their privileged position. Their conflicts lead to social movements and revolutions to redistribute power and resources.

The novel, *Their Eyes Were Watching God*, explores the role of gender and culture in the context of African American women's experiences. The protagonist, Janie's journey towards self-realization is interconnected with her negotiation of gender roles and cultural expectations. She has faced adversity and challenges throughout her life to get self realization.

The story is set in southern Florida in the early twentieth century. At the beginning of the novel, Janie Crawford, middle-aged black woman, comes back to her place, Eatonville. People of her community interrogate her about her life with Joe, her husband. They start to gossip her. They narrate stories about her present life. It shows the contrast and conflict between cultural expectation and individual's need from the society.

In her childhood period, Janie was mocked by the children of her culture. She was raised by her grandmother, Nanny. She played with the children of white couple, Mr. and Mrs. Washburns. The children at the black school mocked Janie for living in a white couple's backyard. It shows that her life is influenced by the cultural expectations of her community.

On the other hand, Nanny, her grandmother stands for older generation's belief where a woman's identity and security connected with man and marriage. She doesn't want Janie to be a mule in the racial society. She opposes Janie's relationship with John Taylor, a neighbour boy. Nanny asks Janie to marry a man with a job. She tries to protect Janie from poverty. Nanny arranges a marriage for Janie with Logan Killick to give her protection and support after her. So

there is a conflict between Janie's desires and her grandmother Nanny's expectations. Nanny is influenced by her past oppression and societal expectations in patriarchal society. Her experiences make her to give prioritize to security rather than love. It leads her to get marry Janie with Logan Killicks. This represents a generational conflict.

In contrast to Nanny's expectation, Janie leads a miserable life with Logan. He sees Janie as a mule. She gets courage to end up her marriage with Logan to acquire her freedom. It reflects her journey towards self discovery. She marries Joe. Her second marriage with Joe "Jody" stands for the gender dynamics of her culture.

In her second marriage with Joe, Janie expects freedom and liberty. But he sees her as the fitting ornament to his wealth and power. He is a symbol of masculine aggression and power. He tries to shape her identity, as he wants, as a mayor's wife. He has the desire to control her to get his position as man in the society. He wants to practice in his life what he sees in his community, Eatonville. As an ambitious businessman, he uses his wealth to dominate and marginalize others, including Janie. He views women differently than Logan. He sees Janie as a valuable object not as a human being. He wants her as a submissive wife who hides her image and obeys his words. It illustrates the patriarchal expectations of the society.

"You behind a plow! You ain't got no mo' business wid uh plow than uh

hog is got wid uh holiday! You ain't got no business cuttin' up no seed

p'taters neither. A pretty doll-baby lak you is made to sit on de front

porch and rock and fan yo'self and eat p'taters dat other folks plant just

special for you." (EWG, 48)

Thus Janie's second marriage with Joe is a direct reflection of patriarchal dominance. He treats her as his wish and objectifies her to promote his status in Eatonville. He controls her speech, appearance, action and changes her identity. But she resists his control and challenges the traditional power dynamics and the patriarchal structure which make her silent. Even though, her marriage life with Joe becomes a struggle life to her, she resists accepting gendered expectations.

When Taylor approaches Janie to speak for an occasion, Joe stops her by saying that wives shouldn't give any speech. He believes that thinking and speaking should be acceptable in the society only for men, not for women and he expects the same from Janie, his wife. Joe says "mah wife don't know nothin' 'bout no speech-makin'" (EWG, 62). It makes her anger but she manages to become silent. She remains passionate with full of dreams. Her hair is a symbol of her identity. But he even forces her to hide her hair, her identity and makes her to act as his wish. He asks her to wear a head-rag to cover her hair and also does not allow her to speak with other people. It shows his power dynamic, gender dynamic. But when Joe insults her appearance, she argues with him saying how powerless he is. When Joe becomes ill, their marriage comes to an end. She visits him on his death bed. She exposes her voice against Joe which shows her resistance over gender dynamics. She expresses her feelings and emotions and criticizes the way he treats her when he is in his death bed. It reveals her journey towards her self-realization. She is has a strong will power to get her identity and she struggles for that throughout in her life.

After Joe's death, Janie feels free, for the first time, in her life. She releases her hair from the head-rag and gets back her identity

which Joe has denied her for long time. She starts to communicate with people and runs the store of Joe. She, as a woman, feels that she is independent and free from all sorts of oppression and domination. She refuses herself to be dominated by men. She starts her new life and searches her new suitor. When Pheoby states that the people will think differently about her action, Janie replies that she doesn't care what others think about her. She marries Tea Cake, a man twelve years junior to her, even though many people in the town starts to criticize her and get involve in gossip about her. She refuses to obey traditional notions of women suppression under men. She sells the store and leaves the town as she feels that she has lived her grandmother's way and wants to lead her life on her own way.

As a black woman, she wants to free herself from social constraints to get independent life. But there, she does not take any step beyond her practical boundaries, but she tries to find herself, her bliss in everything in her life. She negotiates with culture and gender to get self realization.

Janie leaves everything and moves to Everglades to start a new life with Tea Cake. In the Everglades, Janie leads her life with Tea Cake. She loves him, as he also loves her. She leads a very happy life there and she compares it with the affection between the bee and its blossom. She says to Tea Cake to be a "bee to a blossom—a pear tree blossom in the spring. (EWG, 114)"

Janie's third marriage with Tea Cake is totally different from the marriages with Logan and Joe. He only treats Janie as a human being. He is her first real love. He permits her to do her wish and makes her shine as she is. He encourages setting her space and independence. He provides space to her to get her identity. He gives a space to experience her personal growth. He also encourages her to enrich her skills such as using the gun.

Tea Cake treats her with dignity, more respect and equality. It makes her to move freely in her life. He even combs her hair, which is a feminine symbol in this novel. But Joe asks her to hide her hair, her feminine symbol, her identity, with scarf. It exposes that she gets her ideal love with Tea Cake and gains self-realization and understands the value of true love. It explores that Janie's achievement of independence and self discovery in African American culture.

In the society also, the hurricane makes all the racial and economic statuses of the people becomes meaningless. It gets away the power dynamics. But at the same time, a rabid dog bites Tea Cake and he falls ill. The real love between Janie and Tea Cake is shown, when he saves her from the brutal dog which bites him. He becomes mad and tries to fire a pistol at her as he thinks that she is cheating him. But Janie kills him with the gun to save her life.

In the trial for murder, all white male jury, finds her not guilty. Janie as a black woman encounters judgment as she has her relationships with men of different social standings. "They were there with their tongues cocked and loaded, the only real weapon left to weak folks." (EWG, 181) Thus throughout the novel, Janie meets so many power dynamics both in her marriages and in her community. Her relationships with her husbands represent broader societal conflicts between male dominance and female autonomy.

At the end of the novel, Janie returns to Eatonville after Tea Cake's death. She feels herself as a woman with a deep sense of self-awareness and independence. She feels free from everything, every individual in her life. She gets her identity as a woman, as Janie. Her life journey teaches her that struggle and suffering will give her a new path towards self-discovery.

This novel portrays cultural conflicts that taken place in African American community. When Janie returns to Eatonville, people start gossip about her situation. Janie tolerates all the wrong judgment of people. Her growth from a naïve girl to a mature woman becomes possible with multiple negotiate attempts. Thus Janie has her personal conflicts against the social structures - the economic stability by Logan, the patriarchal control by Joe and the more unrestricted relationship with Tea Cake which still presents challenges. Through these conflicts, Janie understands herself and knows what she values. She resists societal expectations and takes up self realization. This novel shows the growth of the protagonist Janie from a naïve girl to a mature woman, "the young girl was gone, but a handsome woman had taken her place" (EWG, 99).

In this novel, another important character is Nanny, Janie's grandmother. She is the victim of slavery. She was born into slavery and experienced hardships. She is raped by her master and gives birth to her daughter Leafy. The master's wife is furious and plans to sell Leafy. Nanny escapes with her baby. She works for the Washburns. But like her life, her daughter's life also becomes shattered. Leafy is raped by her school teacher. She also gives birth to Janie and runs off. It makes her to think about her granddaughter's life. She wants Janie to get settle in her life before Nanny's death. Thus, Nanny and Janie's live expose the cultural forces of the society where they live.

Thus, this article examines how power struggle shapes Janie's identity and her quest towards self-realization. Her journey is a journey of self-realization that challenges traditional gender roles and cultural expectations. Her struggles and resistance make her to achieve a sense of freedom and self discovery.

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**Role of Tamil Films in Creating Awareness on HIV/AIDS-  
With Special Reference to Indian Tamil Film *Mirugam***

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**Abstract**

This paper explores the role of Tamil film *Mirugam* in generating awareness on HIV/AIDS. As a part of literature, films play a major role in creating awareness on social issues. A wide range of film genres helps to change the hearts and minds of people regarding crucial topics like Child Labour, Caste Discrimination, Racism, Women Empowerment, Epidemic and Pandemic Awareness so on. It encourages comparative thinking, offers people to create new knowledge on social issues like man killing viruses. Among the man killing viruses, HIV and AIDS are very dangerous because these diseases collapse the whole life of the person and his/her family. Hence the importance should be given to these diseases. The way in which HIV and AIDS are portrayed and discussed in the film has changed the society. Many film makers have created and documented the realities and effects of HIV/AIDS in and around the world. This paper highlights the cause and effect of HIV/AIDS through Indian Tamil language film *Mirugam*. This film was written and directed by Samy. The film *Mirugam* spotlights the plight of an AIDS patient's sufferings and creates awareness on the dangerous outcome of the epidemic HIV/AIDS

**Key Words:** Film, HIV/AIDS, Awareness, People Living with HIV (PLHIV), Global Public Health Issue

Literature opens the gate ways of the universe and imparts life skills to the people. It is only by literature a human can achieve wisdom. Literature educates various aspects of life by oral, written and visual modes. It comprises poems, drama, fiction, essays, etc, In recent days, visual modes of literature play a predominant role in imparting awareness on people. Documentary films, movies, advertisements are the important components of visual modes. Among them films have been key elements of modern culture for over a century. It possesses the power to entertain, educate, highlight the social issues, and instigate audiences around the world. It is a powerful platform to disseminate the serious social issues to the mass audiences. Reading and writing a particular topic just inform the things about it but when it is highlighted in a film it has a great impact on the audiences. Many films highlight sensitive subjects like sexual harassment, serious effects of pandemic and epidemics like HIV/AIDS, Tuberculosis, patriarchy of Indian culture etc,. Epidemics like HIV/ AIDS are serious universal problems which influenced mankind very much in 1980s. At that time film industry helped more empathically and cleared the misconceptions about how the disease was transmitted among the people. As Film is used as one of the strongest modes of communication to create awareness on the serious issues like HIV/AIDS, health administrators of our country give importance to the documentary films, awareness films and many film makers direct the films which have the public awareness on such man killing epidemic.

As per the WHO report, “AIDS is a dangerous disease that damages the immune system. Human immune deficiency virus (HIV) is an infection that attacks the body’s immune system. Untreated HIV affects and kills CD4 cells, which are a type of immune cell called T cell. Over time, as HIV kills more CD4 cells; the body is more likely to get various types of conditions and cancers. If HIV is found and treated early with antiretroviral therapy, a person will usually not

develop AIDS. Acquired immune deficiency syndrome (AIDS) is the most advanced stage of the disease. It affects human body's white blood cells, weakening the immune system and causes the diseases tuberculosis, infections and some cancers. HIV/AIDS spread from the body fluids of an infected person, including blood, breast milk, semen and vaginal fluids. There is no cure for HIV infection. However, with access to effective HIV prevention, diagnosis, treatment and care, including for opportunistic infections, HIV infection has become a manageable chronic health condition, enabling people living with HIV to lead long and healthy lives.

HIV remains a major global public health issue, in 2021, 650 000 [510 000–860 000] people died from HIV-related causes and 1.5 million [1.1–2.0 million] people acquired HIV. The first cases of HIV in India were diagnosed by Dr. Suniti Solomon and her student Dr. Sellappan Nirmala amongst six female sex workers in Chennai, Tamil Nadu in 1986. Bharati Pravin Pawar, Minister of State of Health and Family Welfare in a written reply said that as per the government's HIV Estimation 2021 report, the number of People Living with HIV (PLHIV) in India is 24.01 lakh.

Though in India, the level of awareness about AIDS is increased, Tamil Nadu is still placed under six-high prevalence states in India. Tamil Nadu State AIDS Control Society (TANSACS) Officials says that the main reasons for this situation are lack of awareness, social stigma related to AIDS/HIV and youngsters remaining reluctant to test themselves for AIDS. So international organizations like WHO, Global Fund and UNAIDS all have global HIV strategies to end the HIV epidemic by 2030.

Due to the misconceptions related to HIV in India, children of HIV-infected parents are ill treated and ignored to access basic resources. People believe HIV can be transmitted by proximity, so the

children affected by HIV/AIDS can lose their friends. HIV/AIDS infected families are blamed and isolated by the neighbours and relatives. Due to workplace discrimination HIV patients often lose their jobs. The Human Rights commission has found many cases of sexual abuse among female AIDS orphans, which often result in trafficking and prostitution. Research has shown that only by the increased and quality HIV treatment and spreading awareness on HIV/AIDS can drastically decrease this discrimination. Hence powerful source is needed to implement against this discrimination. As films have pictured the realities of people's lives experiences with HIV/AIDS, it is the duty of the film makers to contribute for this sensitive issue of HIV/AIDS and spotlight various features of the disease as well as the social stigmas related to it.

As AIDS is an incurable disease, it is the duty of the government to educate about such cruel social issues to the public. As a strongest mode of visualized communication, Film plays a role in shaping the publics' perception. By sharing stories, they help the people to understand HIV/AIDS through human eyes. This paper highlights the dangerous effects of HIV/AIDS through the film *Mirugam*.

Stories having the topic on the epidemic HIV/AIDS began to be filmed in the mid1980s "*An Early Frost*" was the first television movie that dramatized the crisis of AIDS in America in 1985. It was broadcast on NBC and won numerous awards and got 34 million views. All over the world many films have portrayed serious effects of HIV/AIDS. *Philadelphia* (1993), *The Normal Heart* (2014) *Holding the Man* (2015), *Dallas Buyers Club* (2013), *An Early Frost* (1985) are some iconic films which depict the effects of HIV/AIDS internationally. *Phir Milenge* (2004), *My Brother... Nikhil* (2005), *Dus Kahaniyaan - Zahir* (2007), *Positive* (2007) are some Indian movies which strongly create awareness on HIV/AIDS. In Tamil films, like

*Mirugam*(2007), *Aruvi*(2017) and *Silasamayangalil*(2018) convey Tamil, Dravidian-centric experience of HIV/AIDS. Among them, the Tamil film *Mirugam* depicts the life of poor and uneducated working class people, their misconceptions on HIV/AIDS. This film is the right choice to explain about the dangerous crisis of the epidemic. This paper systematically examines the film *Mirugam* in creating awareness on HIV/AIDS related knowledge, attitudes and behaviors.

Director Saminathan belongs to Thiruvarur District. After getting a thorough knowledge about film direction, he started his career as a director in Tamil Film *Uyir*. *Uyir* is controversial unusual story released in 2006. It is the story of a woman, Arundathi, who falls in love with her husband's brother. This story portrays female harbouring adulterous motivations. In 2007, director Saminathan decided to direct another controversial film *Mirugam* with the subject of HIV/AIDS. *Mirugam* was dubbed into Telugu and also released in Kerala in Tamil. The film stars are Aadhi and Padmapriya. The music was composed by Sabesh–Murali with editing by Suresh Urs and cinematography by Ramnath Shetty. The film was released on 14 December 2007 in Tamil Nadu and Andhra Pradesh.

The film *Mirugam* also highlights the lifestyle of rural people where the prevalence of prostitution, local alcoholic brew consumption, gambling and domestic violence, lack of education increases the risks of HIV/AIDS.

Director Saminathan through the film *Mirugam* highlights some misconceptions about HIV/AIDS among the rural people of Tamil Nadu. Education through films is the best way to spread social messages in rural side of South India where education levels are low and the awareness on the epidemics HIV/AIDS are the forbidden subjects. For this purpose director selected southern rural area for his

film. Before starting the film he conducted a research among AIDS patients at Chennai and received some inputs related to HIV and got regarding HIV related attitudes and beliefs in rural areas. Based on his interviews with the AIDS patients he directed the film *Mirugam*. Prominent health administrators such as the Dean of Chennai Medical College and Supriya Sahu, the Indian Administrative Services officer for the Tamil Nadu AIDS Control Board encouraged Samynathan to direct such a social awareness movie.

The story started in a village near Ramnad. Village scenes reveal a mixed demographic comprised of village elders, young men and women. The demographic of village members in the film reflect an average village in south India. The main male character is Ayyanar who is a barbarous village man. He uses his physical power rather than his mind for any situation and he has animal's attitude. As a womanizer, he rapes housewives. So the village people are afraid of him. He tortures all, including his mother. He earns money by hiring bulls for its stud services. He often goes to the local brothel house, has a sexual contact with a queen sex worker Savithri but refuses to pay money for her service. An old man sitting outside of the prostitute's house warns Ayyanar about contracting some diseases and advises him to wear a condom. But he never bothers about the warning and he rebuffs the warning and tells his body is impervious to disease and fornicates with the prostitute and also steals from her. Thus every scene of the film warns about the disease and advises about the precautionary measures.

One day Ayyanar meets Alagamma, the heroine of the film. He is attracted by her beauty and at last he marries her. But on their first night without Alagamma's concern, he brutally rapes her and continuously he exploits her sexually. Alagamma adjusts with him for her life sake. After knowing his past life, Alagamma changes her attitude against him, because Ayyanar is a son of a prostitute, whose

mother was raped and molested multiple times by men in front of him. So he killed the manager and escaped to Ramnad, where he was adapted by his stepmother. This past changes Alagamma, and she decides to change her husband's character by her love and affection.

Fate turns Ayyanar's life drastically. He is arrested by the police for a drunken brawl with a politically influential man. So he is sentenced to one year for his crime. In jail, he is treated as a caged animal where he gets addicted to drugs and he shares the same syringes with other prisoners and experiences homosexual relationships with other prisoners. At last he rapes two men in jail. Through the behaviours of Ayyanar in prison, the director highlights World Health Organization's guidelines towards the risk of contracting HIV/AIDS such as having condomless anal or vaginal sex, having another sexually transmitted infection (STI) such as syphilis, herpes, chlamydia, gonorrhoea and bacterial vaginosis, engaging in harmful use of alcohol and drugs in the context of sexual behavior, engaging in harmful use of alcohol and drugs in the context of sexual behavior, sharing contaminated needles, syringes and other injecting equipment and drug solutions when injecting drugs etc.,

Savihri-the prostitute, meets Ayyanar in prison and misleads him by telling Alagamma is pregnant and the villagers suspect that her uncle is reason for the child. After coming out of jail, he does the same activity. He tries to kill his pregnant wife, whom he misunderstands. She is saved by her uncle and gives birth to a baby even as Ayannar continues to pursue her. But Ayyanar tries to kill his baby. Later he learns the truth that he is the father of the child. Ironically, the symptoms of AIDS begins to indicate Ayannar's imminent death slowly.

One day Ayyanar begins to writhe in pain. Then Ayyanar is diagnosed with appendicitis and undergoes surgery. The doctor informs Alagamma that her husband is exposed to HIV. But the diagnosis is not confirmed by the doctors. However, he informs Alagamma to take care of Ayyanar and he lists out few symptoms of HIV as: (a) continuous fever, (b) diarrhea, (c) weight loss, and (d) profuse sweating at night. Finally he informs Alagamma to monitor the symptoms and if identifies any symptoms bring him to the hospital. Also doctor tells her to keep this diagnosis a secret from Ayyanar and others.

When the details of Ayyanar's disease come to spread among the villagers, they stone him and try to chase him away from the village. When Alagamma interferes, she is warned by the villagers that her husband is very dangerous to the community and they want him to leave out of the village. Then police arrives and brings him to the medical observation. Here the director spotlights the misconceptions about HIV through the villagers' narrations. Some people believe that the disease is transmitted to human by African Monkeys; some say that it is contracted from women; some believe that the disease is transmitted by the homosexual relationships. And Savithri claims again by suggesting to the villagers that the disease is airborne and is also spread through mosquito bites. Induced by these talks villagers are agitated and burn down Ayyanar's house to avoid contagion. Ayyanar is quarantined along with his former prison-mate.

When Ayyanar is released from the quarantine, he finds that his house was burned down by the villagers. Villagers including his mother and the prostitute ignore him and refuse to live in the village. Ayyanar runs away from the village and Alagamma finds out him at a hospital in Madras. Now she finds a weakened Ayyanar. Now they return back to the village. An elder villager allows them to live in an outskirt of the village. Now Ayyanar understands his wife's true love.

As his health deteriorates, Ayannar becomes weaker and thinner man, loses his hair and suffering from lesions. At last Ayyanar becomes blind and the doctor advises Alagammal to try Sidda Medicine. Having lost interest in his own life, Ayannar asks doctor to convince the villagers to use the water from his well without the fear of contracting HIV/AIDS. Thus the film ends with the note that HIV/AIDS will not be transmitted by touching and sharing water.

The Director brilliantly explained HIV/AIDS-related information in the movie through the characters and their actions. Ayyanar and the Medical Practitioners are the lead roles who convey the main health messages to the society. Director Samynathan meticulously presents the health information through the following functions: impact of psychological problems due to the past, abstention, mediation, counteraction, difficult task, solution, exposure and punishment. Specific information about the disease and its symptoms are presented in the movie through the villain, Ayannar, whose actions of drug-use, sharing needles for injection drug use, and experiences with homosexual relationships are the suggested risk-factors for his exposure to HIV/AIDS. The medical dispatcher assuages the fears experienced by the villages and consoles Alagamma. The movie thus presents HIV/AIDS in the context of a poor young man, who is an uneducated thug in rural Tamil Nadu. As a part of literature, the film *Mirugam* plays an efficient visual mode in disseminating the public social issues.

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**Savoring the Flavors of Identity: An Exploration of  
immigrant Experience in Monica Ali's *In The Kitchen***

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**Abstract**

This paper highlights the elements of identity and explores the complexities of immigrant experiences in the novel *In the Kitchen* by Monica Ali. Monica Ali is a prolific writer in British Bangladeshi. She is the bestselling author and shortlisted for the Man Booker prize award in 2003. Her novels are known for themes and describe the contemporary society of London. Monica Ali's fictions are based on the connection between the geography, identity and human relationship. Her novels are *Brick lane*, *Alentejo Blue*, *In the Kitchen* and *Untold story*. The novel *In the Kitchen* focuses the challenges faced by the immigrants and reveals the struggles of cultural displacement and language barriers. The protagonist of the novel is Gabriel Lightfoot, a talented chef but struggling to find his place in the culinary world. The novel explores the themes of identity, belonging and search for meaning in a fragmented words. Ali sheds light on the lives of immigrant workers, exposing the challenges they face in a new country. The novel underscores the power of food as a medium for personal and cultural expression, revealing how culinary practices can embody and negotiate complex identities. By focusing on Gabriel Lightfoot's culinary journey; Ali delves into the complexities of navigating an immigrant identity in a multicultural

setting. Ultimately, Gabe is fixed, retains his identity and leads a sophisticated life with love and happiness.

**Key Words:** Interpersonal Conflict, Cultural Heritage, Socio – economic struggles, Self- Identity, Alienation and Ethnic Identity.

In the era of globalization, Diaspora has become an important subject. Originally, the term ‘Diaspora’ is derived from the Greek word ‘Diasperio’, which was used in ancient Greece to mean migration and colonization. A Diaspora means a scattered population whose origin lies within a smaller geographic locale. Diaspora can also refer to the movement of the population from its original homeland. While the classical meaning of Diaspora involves an involuntary migration, the term has been used for both voluntary and involuntary migration in the current discussion.

The characteristics of Diaspora are dispersion; connection with the homelands; and maintaining a distinctive identity in the host society. The Diaspora formation of Bangladeshi immigrant in the UK, analyses three broad categories of Diaspora characteristic: dispersion; connections with the homelands; and maintaining a distinctive identity in the host society. During the pre- state years, the 1950s and 1960s, Bengali men immigrated to London in search of employment. Most settled in Brick lane. Later many writers emerged including Monica Ali. The immigrant British Bangladesh writers are Abdur Rouf choudhury, Aminul Hoque, Monica Ali, Nazia Ali, and Shahida Rahman. Monica Ali is a prolific writer in British Bangladeshi. She is the bestselling author and shortlisted for the Man Booker prize award in 2003. Her novels are known for themes and describe the contemporary society of London. Monica Ali’s fictions are based on the connection between the geography, identity and human relationship. Her novels are *Brick lane*, *Alentejo Blue*, *In the Kitchen* and *Untold story*.

Ali's third novel is *In the Kitchen*. The novel describes the theme of self-identity and immigrant experience. Gabriel Lightfoot is the protagonist of the novel. He is an executive chef in Imperial hotel. He is 42 years old and bald man. His aspiration is opening a restaurant. He has proposed his love to his girlfriend Charlie. In the Imperial hotel, Gabe finds the death of porter who is the colleague of Gabe. After the discovery of porter's death, Gabe's certainties begin to unravel. The shadowy figure of Lena, a young eastern European girl is enigmatically connected with the death. She claims to have been trafficked and Gabe offers her refuge. He learns that his father is affected the by cancer. Gabe wants to go to his home town in order to see his father. Charlie learns the affair of Gabe with Lena, and she breaks the relationship with Gabe

According to Erik Erikson, an identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself. The term 'Identity crisis' was coined by Erik Erikson and that it was one of the most important that conflicts of people in the developed society. The concept originates in the work of developmental psychologist Erik Erikson who believed that the formation of identity was one of the most important parts of a person's life. While developing a sense of identity is an important part of the teenage years, Erikson did not believe that the formation and growth of identity was just confined to adolescence. Instead, identity is something that shifts and grows throughout life as people confront new challenges and tackle different experiences.

The quest for identity may lead individuals to follow many avenues. While some individuals might affirm their "inherent" affiliations and traditions, others may remain within their community of origin and strive to change its ways, or chose to leave their social group and opt for membership in a new one. Identity remains one of the most urgent as well as hotly disputed topics in history and cultural

studies. For nearly two decades, it has been a central focus of debate for psychoanalytic, poststructuralist and cultural materialist criticism in the areas ranging from post-colonial and ethnic studies and queer theory. A close look at how the issues of identity emerged in ethnic-minority movements and emergent issues of identity, which is complex and urgent.

‘Identity’ is a ‘production’ that never completes and always in process, and is a representation of life. Identity is not grounded in the archaeology, but in the retelling of the past. In Monica Ali’s *In the Kitchen*, the character longs for identity. Gabriel Lightfoot, the protagonist also struggles to get his identity and revealing his past memories through narration.

At the beginning of the novel, Gabriel is a successful head chef at the Imperial Hotel in London. However, he is increasingly disillusioned with his work. His ambition is to open own restaurant. It creates a constant pressure to succeed, yet he feels trapped in the monotony and demands of running the hotel’s kitchen. His crisis deepens as he grapples with the ethical compromises required in the culinary world and his inability to balance his work with his personal life.

The crisis of Gabe is revealed in the working place in the name of seeking identity. Because most of his employees have come from Non- British backgrounds in the hotel. Gabe and Yuri lead their life as lonely creatures. And without companion the life is not fruitful and fulfilled. Apart from Yuri’s death, Gabe’s father death is also mentioned in the novel. Gabe’s whole family suffers from the disease. Gabe’s grandmother Nana has been affected by demented and his mother Sally Ann died of heart attack and his sister Jenny suffered from asthma. Death and loneliness became the root cause of Gabriel’s life who is devoid of creating his own identity. He is not affectionate

towards any one. When Gabriel knows that Ted is dying of cancer, he desperately wants to improve their long lost relationship. Both Ted's house and Gabe's childhood town named Blantwistle are marked by death.

Through the aspects of life, loneliness and alienation are apparent. Alienation is the basic form of rootlessness, which forms the subject of many psychological, sociological, literary and philosophical studies. Alienation is a major theme of human condition in the contemporary epoch. Alienation emerges as national consequence of existential predicament both in intrinsic and extrinsic terms. At the very outset, the result of Alienation causes the loss of identity. The majority of the characters in the novel, *In the Kitchen* feels alienated and alone particularly the protagonist Gabe. Even though Gabe has a girlfriend and a family, he is living alone. Through loneliness, Gabe endures torments as well as emotionally distressed. Though Gabe is a hard working person, he cannot lead a happy life. Through his misconception and misunderstanding, Gabe lost his relationship with his colleagues and family members. Gabe wants to visit his family in his home town. The journey becomes objective. He wants to spend time with his dying father with whom he has a difficult relationship for a long time. When Gabe was young, he loved to go with his father Ted to the mill where he was working. This transformation causes the complication between Gabe and Ted.

Gabe also lacks his mother's affection. Due to the lack of mother's affection, Gabe does not obtain any nurture from any women. His mother is a woman who loves desperately and intrusively. Due to her illness, his mother is extremely hunger for approval and recognition. His interaction with his family members contributes his break down. Throughout his life time, Gabe has blamed his father Ted for the family complications. When Gabe returns from London, he requires sibling's love. When Gabe's father

becomes ill, Gabe acquires the sibling's love. When Gabe is alone, he questions loneliness in large parts of the book.

“they had only seen each other for a second or two, the rest he had made up, invented now, tonight, because he was – what?- lonely? Was he lonely? Had he been lonely? Or was that something he had just now begun to feel? Was she making him lonely? It didn't make any sense. He was feverish. He couldn't think straight. He would take some more aspirins”. I.T.K (111)

Gabe has no trust acquaintances and companions in his life. It is a fact that the Londoners do not interfere other person's business. So, Gabe also does not have a perfect person in his side to look after from psychological infirmity. When Gabe has decisive circumstances, he does not trust anyone at the same time he never depends on anyone for any cause. Gabe has the dilemma that he is either good or bad.

Gabe's crisis is his perception that most of his employees at the hotel come from non- British backgrounds. In fact only one member of his staff is British. Through the lonely immigrant workers in Gabe's Kitchen, Diaspora is relevant. The immigrant Nikolai (Russian), Yuri (Ukrainian), Lena (Belarusian), Olek (Ukrainian), Oona (Caribbean), Ivan (Slavic), Benny (Liberian), victor (Moldovan)and Suleiman (Indian) all have left their countries for the United Kingdom, without ever really finding a new home in England. Most of the characters in the novel have personal histories of sufferings and survival which have little in common with his easy youth of high ambitions. Gabe breaks down is connected to a growing alienation in him and a realization that most aspects of his life have changed in an unexpected way.

Through misconception and misunderstanding, Gabe shatters his relationship with his colleagues and his family members. The novel creates the various locations to understand the human relationships and tensions in British Society which is inherited and melted with crux of the life. Immigrants, who belong to some other lands, apprehend these traumatic conditions from the outside. Now, Gabe also realized that he cannot survive beneath the managerial hierarchy created in the kitchen and Gabe is not in the appropriate situation to understand the other feelings and deliberation. His exuberant moments are gone and he said,

“He was not here because he wanted to be, but only to prove himself. Show us, said they would be backers for his own restaurant, manage a kitchen on that scale and we’ll put the money; work there for a year and turn that place around”. -I.T.K (15)

At the outset of this loneliness, Gabe has an affair with Lena. Lena is a former prostitute and working at the same hotel of Gabe. Lena lives in the catacombs together with Yuri, hiding from her pimp. When Yuri dies, Gabe decides to take Lena with him to his house. A strange relationship begins between the two. In the beginning, Gabe has a love affair with Charlie. Later, Charlie has come to know that Gabe has a relationship with Lena. So, she breaks her relationship with Gabe. By cheating his girl friend Charlie, Gabe tries to eliminate the feeling that he is completely alone in the world.

In this relationship, women are victimized and the readers witness Gabe’s failure in communication with them. This is symbolized that his failed endeavor to explain to both his sister and his ex- girlfriend. His trouble is deeply analyzed throughout the novel. His lack of sincerity and first commitment with Charlie and later with Lena, he lacks his love. His aspiration is to achieve the love from any one of them. In this novel, women are portrayed through important

events in many ways that forms that the basis of the novel. Most clearly, this is shown in the case of the doubly oppressed Lena; both a woman and an immigrant. Lena is a victim of prostitution and trafficking. She has been treated badly and controlled by men almost all her life.

Lena also tells the depressing stories about other girls who have suffered the same fate as herself- or even worse. When Gabe sees a woman ‘entirely blotted out by a large black sheet, a black veil over her head’, he states that immigrant females see things in black and white. The racial conflict kindle Gabe’s towards Lena.

The thing was, that woman- those women- they’d decided there was only one way to look at things. Black and white. This is who I am. This is what I am. Easy. All your answers, ready made. Not like the rest of us. We have to make it up as we go along”. –I.T.K (304)

Gabe’s journey in *In the Kitchen* is his resolution of the identity crisis he faces throughout the novel. After struggling with his sense of self and his place within British society, shaped by various cultural influences and pressures, Gabe ultimately arrives at a stronger understanding of who he is. This resolution reflects the potential for individuals to find identity and meaning despite the complexities of multicultural influences and personal conflicts. His journey serves as a metaphor for the broader search for identity within a changing society, suggesting that personal growth and self-acceptance are possible even amid challenging societal dynamics.

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## **The Power of Positive Thinking in Mental Well-being**

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### **Abstract**

This chapter delves into the importance of mental health and how it affects individuals both internally and externally. It evaluates the significance of well-being and focuses on the role of positive thinking in times of confusion or inevitability. Maintaining a positive mindset is crucial for coping with negativity and protecting mental stability. In addition to improving mental health outcomes, positive thinking also has a significant impact on physical health.

**Keywords:** Positive thinking, mental well-being, resilience, cognitive therapy, emotional intelligence

### **Introduction**

Mental health is a vital aspect of overall well-being. According to the World Health Organization (WHO), "mental health is a state of mental well-being that enables people to cope with the stresses of life, realize their abilities, learn and work well, and contribute to the community" (WHO 2023). It is an essential element in leading a life filled with positivity and joy. Mental health plays a crucial role in decision-making, behavior, and cognitive abilities. It

influences how individuals think, feel, and manage daily life activities.

Poor mental health can lead to stress, anxiety, and emotional distress. Individuals struggling with mental health issues often find it difficult to cope with challenges and may experience disruptions in their personal and professional lives. If someone is unable to make decisions or experiences persistent stress, it indicates that their mental health is not in balance. In some cases, individuals may attempt to distract themselves from their problems, but without addressing the root cause, they find it difficult to attain peace of mind. Some individuals may also avoid confronting difficult situations, leading to a gradual decline in their mental health over time.

Mental health significantly impacts various aspects of life, including sleep patterns, eating habits, and overall physical health. Awareness and proactive measures are necessary to maintain a stable mental state. Several factors can negatively affect mental health, leading to psychological distress and emotional instability:

- **Child Abuse** – Early-life trauma can have long-lasting effects on mental stability (Perry 2009).
- **Environment** – A toxic or stressful environment can contribute to emotional distress (Evans, Wells, and Moch 2012).
- **Unhealthy Relationships** – Negative relationships can cause emotional harm and self-doubt (Campbell and Baumeister 23).
- **Overthinking** – Persistent negative thoughts can lead to stress and anxiety (Nolen-Hoeksema 504).

- **Avoidance of Problems** – Ignoring challenges rather than addressing them can lead to chronic stress (Hayes, Wilson, and Gifford 377).

Individuals who have experienced these factors often struggle to regain emotional balance. Understanding these influences and addressing them is essential for achieving a state of well-being.

### **The Role of Positive Thinking in Mental Health**

Positive thinking is a powerful tool that influences many aspects of life, including mental and physical health. Studies have shown that maintaining an optimistic mindset enhances overall well-being, increases resilience to stress, and contributes to better health outcomes (Liu et al. 2019; Nakamura and Csikszentmihalyi 2014). A positive outlook has been linked to reduced stress levels, improved immune function, and increased life satisfaction (Journal of Community Health Provision 2023).

Research suggests that individuals with a positive attitude are more likely to adopt healthy habits such as regular exercise, balanced nutrition, and sufficient rest. These behaviors contribute to overall health and help in managing stress effectively. Positive thinking does not imply ignoring life's challenges; rather, it involves approaching difficulties with a constructive mindset and a willingness to find solutions.

### **Practical Strategies for Positive Thinking**

- **Mindfulness and Self-Awareness:** Practicing mindfulness helps individuals become aware of negative thought patterns and develop a more positive perspective (Kabat-Zinn 1994).

- **Surrounding Oneself with Positivity:** Engaging with optimistic individuals and environments can reinforce a constructive mindset (Lyubomirsky, King, and Diener 803-855).
- **Reframing Negative Thoughts:** Replacing negative self-talk with encouraging and realistic affirmations can lead to improved emotional health (Beck 1979).
- **Engaging in Gratitude Practices:** Keeping a gratitude journal or acknowledging positive aspects of life can help shift focus away from negativity (Emmons and McCullough 377).
- **Developing Resilience:** Learning from setbacks and viewing failures as opportunities for growth fosters mental strength (Masten 227-238).

### **Real-Life Examples of Positive Thinking**

Consider an individual facing job-related stress due to an uncertain work environment. Rather than dwelling on fears of failure, focusing on skills development and exploring alternative opportunities can shift the mindset from anxiety to motivation. Another example is seen in athletes who face injuries. Those who maintain a positive outlook and engage in rehabilitation with determination often recover faster than those who feel defeated (Seligman 1991).

A well-known case is that of J.K. Rowling, who faced multiple rejections before achieving success with the *Harry Potter* series. Despite financial struggles and discouragement, she maintained resilience and a positive attitude, ultimately transforming her circumstances through perseverance and belief in her abilities.

Another example can be taken of Malala Yousafzai, who, despite facing a life-threatening attack, remained optimistic and determined to advocate for girls' education. Her positive mindset helped her overcome adversity and continue her mission on a global scale. Another example is Oprah Winfrey, who faced significant hardships in her early life, including poverty and trauma. By maintaining a strong and positive mindset, she transformed her life and became one of the most influential figures in media.

### **Overcoming Confusion and Uncertainty**

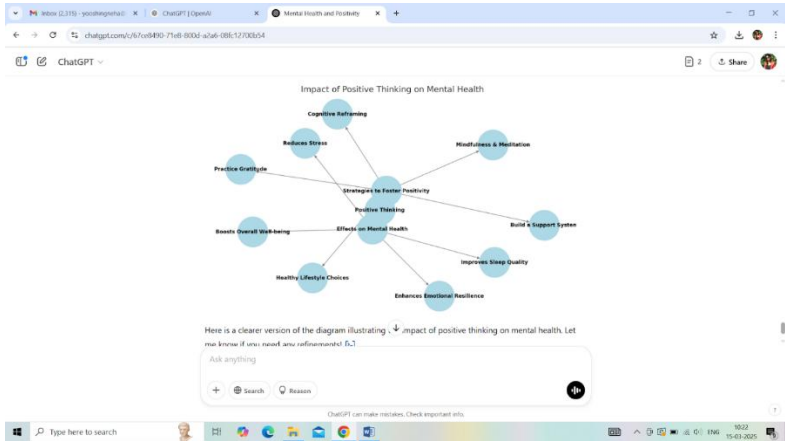
In moments of uncertainty, maintaining clarity and a positive outlook can be challenging. However, adopting specific strategies can help navigate difficult situations effectively.

### **Strategies to Cultivate Positive Thinking**

1. **Gratitude Practice** – Keeping a gratitude journal and acknowledging small wins can shift focus from negativity to appreciation.
2. **Mindfulness and Meditation** – Practicing mindfulness reduces stress and enhances emotional regulation.
3. **Cognitive Reframing** – Changing negative thought patterns into constructive ones helps in overcoming self-doubt.
4. **Surrounding Oneself with Positivity** – Associating with optimistic individuals and consuming uplifting content enhances mental well-being.
5. **Engaging in Physical Activity** – Exercise releases endorphins, which naturally elevate mood and reduce anxiety.

- 6. Visualization and Affirmations** – Picturing positive outcomes and repeating self-affirming statements reinforce confidence and motivation.
- 7. Acts of Kindness** – Helping others fosters a sense of purpose and increases happiness levels.
- 8. Learning from Failures** – Viewing setbacks as opportunities for growth strengthens resilience.
- 9. Tech-Free Periods** – Limiting screen time reduces exposure to negative news and social media comparisons, fostering a more positive outlook.
- 10. Creative Outlets** – Engaging in art, music, or writing provides emotional expression and stress relief.
- 11. Humor and Laughter Therapy** – Finding humor in situations or watching comedy can significantly improve mood and overall well-being.
- 12. Setting Realistic Goals** – Achieving small, manageable objectives builds confidence and a sense of accomplishment.

During difficult times, individuals who embrace positivity are better equipped to manage stress and maintain emotional balance. Studies indicate that people with a positive mindset experience lower levels of depression and anxiety compared to those who engage in negative thinking patterns.



## Conclusion

As Martin Luther King Jr. once said, “Darkness cannot drive out darkness; only light can do that” (King 112). Similarly, negativity cannot be countered with more negativity. Only a shift in mindset toward positivity can bring about meaningful change. Mental health plays a fundamental role in shaping personal and social well-being. Addressing mental health concerns through positive thinking can significantly improve one’s overall quality of life.

Fostering optimism does not mean ignoring challenges or avoiding difficulties. Instead, it involves recognizing struggles, facing them with a proactive attitude, and seeking solutions with determination. The power of positive thinking has been observed in various aspects of life, from improved health outcomes to enhanced personal growth. By embracing positivity, individuals can navigate uncertainties with resilience and find ways to thrive despite hardships. Developing a habit of positive thinking can be a transformative journey, leading to a healthier and more fulfilling life.

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## **Between Two Worlds: Migration and the Search for Home in Americanah**

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### **Abstract**

This research examines the themes of migration, identity, and the search for home in Chimamanda Ngozi Adichie's novel *Americanah*. The novel provides a nuanced portrayal of transnational migration, racial identity, and cultural belonging through the journeys of its protagonists, Ifemelu and Obinze. Drawing on postcolonial theory, migration studies, and transnational identity discourse, this study explores how *Americanah* challenges conventional narratives of migration and return. By analyzing key moments in the novel, this paper argues that migration is not a linear process but a continuous negotiation of selfhood across cultural and geographical boundaries.

**Keywords:** Migration, Identity, Transnationalism, Postcolonialism, Race, Belonging

## **Introduction**

Migration has long been a defining characteristic of human experience, shaping identities and transforming notions of home. In contemporary literature, migration narratives often explore themes of displacement, nostalgia, and the challenges of reintegration. Chimamanda Ngozi Adichie's *Americanah* offers a compelling examination of these issues through the experiences of Ifemelu and Obinze, two Nigerians whose migration journeys lead them to different understandings of race, identity, and home. The novel disrupts the conventional migration narrative by presenting migration as a cyclical and transformative process rather than a simple departure and return. This research explores how *Americanah* engages with themes of transnationalism, racial identity, and belonging, situating the novel within broader migration literature and theoretical frameworks.

## **Literature Review :**

Migration literature frequently examines issues of displacement, hybridity, and transnational belonging. Homi Bhabha's (1994) concept of "third space" suggests that migrants exist in an in-between state, navigating multiple cultural identities. Stuart Hall (1990) emphasizes that diasporic identities are fluid and shaped by historical and cultural contexts, a theme reflected in Ifemelu's transformation in *Americanah*. Paul Gilroy's *The Black Atlantic* (1993) further explores transnational Black identities, highlighting the complexities of migration and race. Scholars such as Salman Rushdie (1991) argue that migrants construct imaginary homelands, only to find that home has changed upon their return. Svetlana Boym's (2001) distinction between restorative and reflective nostalgia is crucial in understanding Ifemelu's return to Nigeria and her evolving sense of belonging. While existing scholarship has

explored Americanah in terms of race and migration, less attention has been given to the gendered and class-based aspects of migration within the novel, a gap this study seeks to address.

### **Theoretical Framework :**

This research applies postcolonial theory, migration and transnational identity studies, and nostalgia and return migration theory to analyze Americanah. Postcolonial theorists such as Edward Said (1978), Homi Bhabha (1994), and Stuart Hall (1990) provide insights into the complexities of identity and hybridity. Avtar Brah's (1996) concept of diasporic spaces helps in understanding Ifemelu's identity negotiations in the U.S. Zygmunt Bauman's (1998) work on globalization and migration informs the analysis of Obinze's struggles as an undocumented migrant in the U.K. These frameworks provide a comprehensive approach to understanding how Americanah portrays migration as a process of continuous self-redefinition.

### **Methodology :**

This study employs a qualitative, textual analysis of Americanah, focusing on key themes related to migration, race, and belonging. A close reading of the novel is conducted to examine how Ifemelu and Obinze navigate their migration experiences. Additionally, this research utilizes comparative literary analysis, situating Americanah within the broader context of contemporary migration literature, including Jhumpa Lahiri's *The Namesake* (2003), Mohsin Hamid's *Exit West* (2017), and NoViolet Bulawayo's *We Need New Names* (2013). Secondary sources, including scholarly articles and theoretical texts, are used to support the analysis. This approach ensures a comprehensive examination of the novel's engagement with migration discourses.

## **Analysis and Discussion :**

### **1. Migration and the Transformation of Identity**

Migration forces individuals to renegotiate their identity, often resulting in a split between their past and present selves. Ifemelu undergoes a transformation in America, not just in terms of racial identity but also in language, behavior, and self-perception. She recognizes how her Nigerian accent marks her as an outsider, prompting her to adopt an American accent.

“The only reason you say that race was not an issue is because you wish it was not. We all wish it was not. But it’s a lie.” (Adichie, 2013, p. 291)

This statement, from her blog *Raceteenth*, reveals her growing awareness of systemic racial structures in the U.S. Her adoption and later rejection of an American accent reflect Homi Bhabha’s (1994) concept of mimicry, where migrants alter themselves to fit dominant cultures while remaining outsiders. Ifemelu’s eventual decision to revert to her Nigerian accent signals her reclamation of self.

Additionally, Ifemelu’s relationship with Curt, a wealthy white American, highlights the intersections of race, gender, and privilege in migration. His well-meaning but naive comments on race—such as his assumption that racism doesn’t affect Ifemelu because she’s “different” from African Americans—demonstrate the racial ignorance of even sympathetic white allies. Ifemelu ultimately ends the relationship, realizing that Curt’s privilege blinds him to the deeper complexities of her racialized experience.

## **2. The Burden of Documentation and Power in Migration :**

Obinze's migration journey underscores the brutality of immigration laws and class structures. While Ifemelu, despite struggles, is able to legalize her status in the U.S., Obinze faces systemic barriers in the U.K., where he overstays his visa and works under exploitative conditions.

“They don't see us. They walk past us in their offices and on the streets. To them, we are faceless. But we are here.” (Adichie, 2013, p. 324)

This passage reflects Zygmunt Bauman's (1998) idea of "wasted lives," where migrants become invisible laborers, essential yet unacknowledged. The contrast between Ifemelu's legal migration path and Obinze's undocumented struggles also reveals how class and nationality shape migratory experiences. Ifemelu, arriving on a student visa, navigates challenges but ultimately secures a green card through marriage. In contrast, Obinze, unable to get a work visa despite his education and intelligence, experiences the limitations placed on African mobility in the Global North.

His eventual deportation, after a humiliating encounter with immigration officers, highlights the arbitrariness of borders and the systematic dehumanization of migrants. His dream of England as a land of opportunity is shattered, reinforcing the disillusionment of postcolonial subjects who, despite their qualifications, find themselves unwelcome in former imperial centers.

## **3. Gendered Experiences of Migration :**

Women and men experience migration differently, particularly in terms of economic survival and social perception. Ifemelu, as a female migrant, faces different pressures, including

financial vulnerability that leads her to an exploitative encounter with a wealthy white man who expects sexual favors in exchange for rent money.

“She did not cry. She did not even feel shame. Only a vast sense of betrayal.” (Adichie, 2013, p. 202)

This moment captures the precariousness of female migrants, who are often forced into compromising situations due to economic hardship. Ifemelu's silence after this incident reflects the way migrant women are often expected to endure and move forward without acknowledgment of their trauma.

Conversely, Obinze's struggle is framed around masculinity and economic agency. His inability to secure stable work in the U.K. emasculates him, challenging traditional Nigerian notions of manhood. His later success in Nigeria as a wealthy businessman contrasts sharply with his prior status as an undocumented worker, showing how migration shifts power dynamics based on geography and legal status.

#### **4. The Psychological Displacement of Return Migration :**

When Ifemelu returns to Nigeria, she assumes she will feel a sense of belonging, yet she finds herself alienated from the very culture she once called home. This experience aligns with Salman Rushdie's (1991) idea of "imaginary homelands," where migrants construct an idealized version of their home country, only to find reality disappoints them.

Ifemelu's interactions with her old friends reflect this displacement. They view her as a “returnee” rather than simply a Nigerian. She struggles to reconnect with those who have remained in Nigeria, as seen in her conversations with Ranyinudo, who accuses

her of speaking like an American and being out of touch with local realities.

“You are looking at Nigeria with American eyes,” Ranyinudo said. “You have to see it the way it is, not the way you want it to be.” (Adichie, 2013, p. 518)

Ifemelu's longing conflicts with the evolution in her absence. This moment sums up Svetlana Boym's (2001) distinction between reflective and restorative memory. Restorative nostalgia wants to recreate the past precisely as it was, which Ifemelu first longs for. Reflective nostalgia acknowledges that home is continuously evolving, something she finally comes to grasp. The main point of the book is her awakening to the fact that home is a dynamic concept, not a set location, therefore supporting the idea that migration is a never-ending process of self-reinvention.

## **5. Love as a Form of Migration :**

Beyond geographical migration, *Americanah* explores emotional and relational migration through Ifemelu and Obinze's love story. Their journey is marked by separation, transformation, and reconnection, mirroring the larger themes of departure and return. Obinze's marriage to Kosi represents his attempt to conform to societal expectations, yet he remains emotionally distant.

“He felt nothing, as though he was watching someone else's life.” (Adichie, 2013, p. 521)

Ifemelu, too, experiences relationships with Curt and Blaine that, while meaningful, lack a fundamental sense of home. Her eventual reunion with Obinze suggests that home is not merely a place but a feeling of belonging with another person. In this sense,

their love story mirrors the cyclical nature of migration, departure, transformation, and return.

## **Conclusion**

Americanah offers a powerful critique of migration, identity, and the search for belonging. Through Ifemelu and Obinze's stories, Adichie illustrates the complexities of transnational mobility, racial identity, and the contradictions of homecoming. This study demonstrates that migration is not merely a physical movement but an ongoing negotiation of selfhood. By situating Americanah within migration and postcolonial studies, this research contributes to a broader understanding of how contemporary literature challenges and redefines traditional migration narratives.

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## **Decentring Dominant Hegemonic Narratives: Subaltern Perspectives in the Movie Kantara**

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### **Abstract**

Apart from entertainment purposes, films are didactic artifacts capable of influencing the existing social ideologies and conforming those into different social realities. Released in 2023, directed and acted by Rishab Shetty, Kantara is an amplification of the mutilated and disrupted voice of the voiceless community. With the critical discourse of subaltern theory this paper analyses how the movie has tailored the folklore elements, traditional beliefs, ecology and indigenous ritual practices as symbols of resistance against the power hegemony.

**Keywords:** other. hegemony, power structure, subaltern

Kantara is a 2022 Kannada film, directed by Rishab shetty and produced by Vijay Kiragandur. The film is set in a historical period of three cycles. At the outset of the film, director Rishab Shetty introduces a king, who amidst the material luxuries is unable to find inner peace. He set out a journey of self exploration which encapsulates his return journey with a stone deity named Panjurli. As a reward for the deity the king has promised to donate acres of land for the forest dwellers who served the deity. While the successors of the king reclaim the land aiming for the fiscal gains, the plot portrays a subaltern defiance with the human form of Panjurli named 'bhoota

kola'. As the story moves towards the 1990s, the land lord Devendra Suttoo's attempts to confiscate the land were defended by the protagonist Shiva, a Kambala athlete from Kaadubettu village. The film can be analysed on various critical grounds like post colonial, ecological, yet a subaltern theoretical perspective can be used to explore the power relations with the members of the community with nature. Initially used by the Italian Marxist Antinio Gramsci, the term 'subaltern' meant a person inferior in rank or status. Later the term has gained prominence in critical discourse with Gayatri Spivak's essay, where she defines that " the subaltern cannot speak. There is no virtue in the global laundry list with women a pious. Representation has not withered away. The female intellectual has a circumscribed task that she must not disown with a flourish" (Spivak, 308).

The film opens with a buffalo race won by the protagonist, but the effort goes in vain when he says "The buffaloes are exerting all their might. However, ironically, it is the owner who ends up receiving the Medal" (Shetty). The narrative of the movie is a relentless exploration of the complex entangled ties of the community against the landlords with the aid of the wilderness, indigenous rituals and practices. Along with the peripheral plot of a village community residing in the forest outskirts, the narrative is a parallel retaliation against complex and layered power structures. The conflict between tradition and modernity becomes a tail end of the narrative.

The narrative is primarily set in the background of the Tulu speaking community of Karnataka amplifying their mythological tales, cultural practices coated with forms of resistance. As the title suggests, the narrative is a complex wild structure with a deity protecting the land of the inhabitants. By amalgamating nature with the supernatural, the narrative has succeeded to transcend the human resistance to a mystical phenomena watched by the deity or a human

in the form of a bhoota kola. It is not only a story about a tribal community, but a splendid delineation of their survival, struggles and subversion against the majority using the elements of folklore, cultural heritage and age old traditions. By choosing a non-linear narration of back and forth, the film transcends the protagonist's human limitations and correlates his present to the past experiences. The delineation of ancient folklore with the mythology further adds the complexity of plot.

Kantara is a predominant manifestation and a counterfeit narrative against dominant discourses, echoing the struggles of subaltern communities in a coastal village of Karnataka. By portraying a plethora of cultural identities, conventional patterns and rights of the marginalized groups, Kantara is a celibate attempt to acknowledge their mutilated voices. With the marvelous cinematic universe entangled with folklore elements and ecological diversity, the film is a persuasive social commentary that travels beyond the screen. By bringing attention to the indigenous resistance practices against the hegemonic institutions, the film challenges the dominant gaze of the hetero-normative society. The movie emphasizes the inherent power encounters of the community using diverse elements like decentered narrative with a defiant protagonist, bhoota kola, forest and various images and symbols.

Apart from the narrative, the forest heavily draws as a subaltern mode of resistance. The forest of the Kambala community remains as a multifaceted symbol by serving both as protector and a destroyer. To the forest dwellers, it is a sacred enclosed entity capable of subsisting, developing and conforming to their age-old traditions, culture and religious practices. On the other hand the forest is a space where the community is reinforced to establish their identity against the landlord's demonic power greed. Briefly, forest is both a source of provider and a battlefield for their survival. As the title of

the film suggests, the story is all about the wilderness of the Kambala community entangled with the flora and fauna of the forest.

The sacred groves, ancient trees, religious spots, ritualistic practices and the animals are considered to be the community's survival. The director and actor Rishab Shetty opines that "Kantara is a mysterious forest and this is a story that happens around the area... It is used in Yakshagana too, where we call a mysterious forest Kantara" (Mubarak 2022). Furthermore, forest is a metaphor for the Kambala community's tolerance, resilience and their entanglement with nature. Unlike the landlords, the community maintained a symbiotic existence with the forest by adopting indigenous life skills and mythological practices. Besides being a physical entity with material benefits, the forest is extended as a space for spiritual awakening. For Siva, it is a spot where he shed his material guilt of killing a wild boar and reconnecting his true self to his forefathers.

The sacred groves become a solace for his disturbed psyche and a sanctuary to reconnect with his ancient lineage. Siva's encounter with the supernatural deity serves as a reminder symbol of the community's rich heritage. The relations between man versus nature is embodied in Rishab Shetty's words, "In coastal Karnataka region, land is not merely land, it involves divinity. Every aspect of life is associated with that earth. I looked at land as a bridge between man, God and beliefs. I felt that it is also important to tell the outside world about our culture and traditions" (Shetty). Like the forest, the bhoota kola has a dual existence, both as a natural and supernatural figure. Koraga, another indigenous community of Tulunadu worshipped bhoota kola as the deity.

Traditionally, bhoota kolas are ritualistic performers in the human form and believed to possess certain inhuman powers. Devotees seek the presence of these kolas to confide their worries, In

Kantara, the deity is confirmed as 'panjurli', which is a wild boar peculiar with its disruptive strength. Among the diverse deities of Tulunadu, Panjuruli is unique with the roots traced back to history. They are presented as the inevitable part of the paranormal activity, where the bhoota kola vanishes into the air and ends as a mystery. They are believed to be the secret protectors of the forest and symbols of the old traditions and cultural heritage. The disappeared bhoota kolas are awakened through songs and the following rituals. Apart from serving as a powerful medium of reconciliation, the kola is unique with supreme inclusivity. At the outset of the film, the indigenous community takes part in the ritual, but the culmination scene of the bhoota kola is enriched with people belonging to different social hierarchies embracing a harmony of togetherness.

The director has succeeded to transcend the bhoota kola from a communal deity to an omnipotent entity. Gulika Daiva is another popular deity among the tribal community of coastal Karnataka. By serving as a quasi symbol of morality, the Gulika stands for detached and fair treatment of justice. Unlike Panjurli, Gulika is more ferocious and doesn't easily forgive culprits as easily as Gulika. It is a forest deity responsible for guarding the earth. Shiva, the protagonist, is a stubborn staunch resistant symbol in the movie. He has the cultural lineage and heritage of Gulika Daiva. When his father vanished following the deity, his mother compelled him to pursue the tradition of community. The film begins with his winning the race. His lineage to the God has been revealed through his recurring hallucinating image of the kola in the movie.

Finally, he becomes a source of subaltern force by possessing the spirit of gulika daiva. After enforcing a harmonious bond among the people, he took his final journey and vanished to the forest justifying him as a true legend. The film has brilliantly, yet subtly,

portrayed how people belonging to different social classes are subjected to varied treatments.

The Brahmin, non-Brahmin binary is evident in a scene where the elite class cleanses their house after the departure of Shiva and his friends from their home. They sprinkled sacred water from the Ganges to purify the enclosed space of their home and outskirts.

## **Conclusion**

Kantara stands as a disruptive symbol against the dominant narrative structures by the power resources. Blending supernatural, folklore and ecological concerns, the narrative stands as a novel attempt to resonate the innate struggle undergone by the indigenous community of coastal Karnataka. By adopting a narrative interconnected with nature, it is a remembrance for the emerging ecological threats and human necessity to coexist with nature.

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## **Redefining Myth through Feminist Lenses: A Study of Kavita Kanes Sita's Sister**

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### **Abstract**

Women's voices have often been silenced or treated as unimportant in life. Mythology, when explained from men's perspectives ignores women's experiences. However, many Indian women writers highlight that women are central characters and play an important role in society. Kavita Kane's novel *Sita Sisters* (2014) is one such work that gives importance to women's voices

**Key words:** Kavita Kane's, Sita's sister, feminism, mythology, Indian English literature.

### **Introduction**

Retelling is an important aspect of mythology, as it allows stories to be reinterpreted for new generations. Traditional myths often focus on male heroes while ignoring the voices of women. Though retellings, women and forgotten characters are given space, identity, and significance. These narratives not only recover silenced voices but also question the dominance of patriarchal interpretations. In contemporary Indian literature, women writers play a crucial role

in reshaping mythology by presenting it from women's perspectives. Such retellings, like Kavita Kane's *Sita's sister* (2014) highlight the importance of women's roles and re-establish their place in both myth and society.

### **Synopsis of *Sita's sister***

In mythology the stories of Rama and Sita usually focus on their good qualities, such as loyalty and devotion. However, very little is said about Urmila, Sita's sister. Because Sita's story is given more importance, Urmila's character often remains in the background. In the Ramayana, when Rama, Sita and Lakshmana go into exile, Urmila stays behind. She lives with courage, taking care of the kingdom and managing her life with strength. Even though she loves Lakshmana deeply, she does not express her feelings openly, choosing instead to silently support him and his duty.

### **Urmila's Character**

Urmila's Character is very important, even more than Sita in some ways. But history and mythology do not talk much about her, and she remains hidden. Urmila is unique, bold and brave. She understands everything around her, yet she does not simply wait for her husband. Instead, she chooses to live with strength, manage her responsibilities, and face life with courage.

Mythology shows Urmila as a silent character. In the same way, women are often expected to remain silent when their husbands leave them. But Kavita Kane retells Urmila's story and gives her a strong voice.

Mythology usually highlights only Lakshmana's sacrifice and does not speak about Urmila's pain. In this novel, Kavita Kane brings out all of Urmila's sacrifices and gives importance to her role.

Kane shows that Sita and Urmila are not only lovable sisters but also strong characters. The novel presents them as equal in their lives and choices.

Kavita Kane's *Sita's Sister* connects to real life in many ways because the struggles of Urmila mirror the experience of many women today. Here's how:

### **Unrecognized sacrifices**

In real life, women often make silent sacrifices for family—whether giving up education, careers, or personal dreams

Urmila's sacrifices of companionship (letting Lakshman go to exile)

Reflects countless women who support their families but receive little recognition.

### **Individuality of women's Roles**

Just as Urmila is almost absent in the Ramayana, many women's contributions in households, communities, and workplaces remain invisible.

Kane's retelling reminds us to acknowledge women's hidden labour in real life.

### **Balancing Duty and Desire**

Urmila struggles between her role as wife, daughter, and sister versus her own individuality.

Similarly, women today often balance responsibilities with their personal ambitions and face dilemmas between duty and selfhood.

## **Urmila transform her life**

She does not live only as a wife, daughter, or sister. Instead, she becomes a role model for all women by showing a unique personality. In English literature, Sita's sister plays an important role in retelling mythology, because most traditional myths were written from the perspective of male power and domination.

## **Conclusion**

Kavita Kane's Sita's sister gives voice to women and retells their lives from a fresh perspective, in ancient times Urmila character was hidden, and her sacrifice were never spoken about. She remained silent, but this novel brings her into the light and presents her as an important figure. Urmila can be compared to many real-life women, because even today, women silently sacrifice their families. Just like Urmila, they remain strong but unrecognized. By retelling Urmila's story, Kavita Kane gives women an identity and highlights their experiences, showing that their sacrifices and strength must also be valued in society.

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**Exploring Healing Fiction in Contemporary Japanese Literature through Mai Mochizuki's *The Full Moon Coffee Shop*.**

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**Abstract**

In recent few years, a new genre has taken the contemporary literary world by storm, especially in contemporary Japanese Fiction. These stories prioritise emotional recuperation, gentleness and human connection with a touch of magic, over plot-driven narratives. This emerging body of work has taken international routes through translated works under the term 'Healing Fiction'. This genre offers its readers a refuge from modern-day problems and anxieties through soothing narratives, creating an emotional safe space. The distress, trauma and hardships faced by the characters are not dramatised overwhelmingly; instead, they are marked by cosy settings, kind-hearted strangers and elements of magical realism that work towards solving the problem, allowing the characters to heal wholeheartedly. This genre also makes the slice-of-life genre remarkable, inviting readers to pause, reflect and heal, with relatable problems and solutions.

This paper positions Healing Fiction as a new genre, making its mark in Contemporary Japanese Literature, abiding by the country's cultural aesthetics, such as *Iyashi* (healing/soothing) and communal empathy.

With *The Full Moon Coffee Shop* by Mai Mochizuki as the primary text, this paper explores the characteristics of Healing Fiction, suggesting a literary response to the most common issues faced by modern-day people, such as exhaustion, isolation, burnout, guilt and regret.

This paper asserts that Healing Fiction deserves recognition not just as a BookTok trend or a marketing idea, but as a meaningful genre in its own, pulsing through the feelings of contemporary life, offering new possibilities and compassion that nudges towards gentle transformation.

**Keywords:** Asian Literature, Healing Fiction, Japanese Literature, Translations

## **Introduction**

We live in an era where most people face the preordained trifecta of emotional exhaustion, burnout and isolation due to the impact of technology and the expeditious nature of modern life. While traditions and communities fall prey to modernisation, a quiet shift is underway in contemporary Japanese literature, changing the world, one page at a time.

Unlike stories filled with conflict, crisis, and dramatic moments, a new genre - Healing Fiction- has begun to emerge, collating heartwarming short novels. This genre focuses on emotional healing, forming connections with others, and appreciating the simple, soothing parts of daily life.

These stories have certain magic in them, some also adopting the device of magical realism, providing readers a refuge from common distresses.

The concept of Healing is deeply rooted in Japanese culture. Ideas such as *Iyashi*, meaning healing, and *mono no aware* - the appreciation of life's transience and minimalism- have long influenced Japanese art and culture, encouraging a gentle approach to experiencing both joy and sorrow.

In today's modern world, where loneliness and emotional difficulties are sure to find their way to human hearts, Healing Fiction draws on these cultural ideas to create nurturing stories that calm and soothe aching souls, rather than provoke and disturb. This paper highlights that Healing Fiction is a new and meaningful genre, distinct from simple slice-of-life tales or pure fantasy ones and worthy of worldwide recognition.

With the English translation of Mai Mochizuki's *The Full Moon Coffee Shop* as the primary text, this study explores how Healing Fiction constructs perfect sanctuaries for the distressed through its gentle narratives, soft-hearted characters, and magical elements bordering realism. These stories meet the emotional needs of the modern world with a quiet yet powerful grasp, offering a unique form of care through words.

The Cultural and Literary Roots of Healing Fiction in Japanese Literature

To understand Healing Fiction in modern Japanese literature, one must consider the cultural and artistic backgrounds it stems from. *Iyashi* and *mono no aware* are two key concepts in the Japanese artistic mindset. These ideas pave the way to a literary style that appreciates vulnerability, the transient nature of beauty, and emotional connections more than drama or conflict.

The Iyashi aesthetic refers to mending or healing, both physically and psychologically. In the 1990s, when Japan faced economic struggles, its people were left with nothing but social disappointments, paving the way to other inner crises. Then came the ‘Healing Boom’, otherwise known as ‘The Iyashi Boom’, and the masses turned to "iyashi-kei" (healing style) media.

An abstract of Amanda S. Robinson’s research article titled, ‘Finding healing through animal companionship in Japanese animal cafés’ says “The iyashi boom, in goods and experiences that offer emotional and physical healing, was a response to problems of economic and social precarity triggered by the end of the Japanese bubble and the changing economic situation, particularly among younger Japanese facing the loss of earlier forms of social support and community.”

This included soothing forms of anime, lifestyle magazines, novels, self-help books, and music, aiming to provide catharsis and hope.

The genre of Healing Fiction can be categorised under this very trend. It offers stories that act as safe spaces, acknowledging individual agonies, transforming anger, regret and fear into reflection, acceptance, and eventual healing.

“Throughout the 20th century, healing and self-care were touted through diet supplements, foot massage, treadmills, shark liver oil and many other trends, both prosaic and peculiar. That books would also become purveyors of “transposable calm” is only a natural outgrowth of the business of iyashikei.

Fast forward to the present day, and it’s all too easy to see why iyashikei cultural products, including the recent tomes of healing literature in English translation, are gaining audiences.” (Fu, Mike)

Mono no aware is what one can define as the bittersweet awareness of impermanence or the transient beauty of things. This notion is celebrated in classic Japanese literature and Haiku poetry. This notion also gives Healing Fiction the upper hand in appreciating fleeting moments and small emotional changes.

Rather than painting trauma or grief as conflicts to overcome, Healing Fiction treats emotional miseries as a natural part of life, which deserve deeper understanding and empathetic handling.

In recent years, especially post-pandemic, Japanese society, much like the rest of the world, has faced urbanisation, social isolation and modern-day miseries that bring its own pressures to succumb to. These circumstances demand attention, thereby urging outlets in the form of media or literature that offer a deeper connection and relevance without navigating real-world social risks. Healing Fiction creates imaginary mindful communities where characters feel seen, understood, and healed, posing as the solution to the said demand.

With the help of these cultural and emotional pathways, Healing Fiction emerges as a style and a meaningful response that literature can offer to modern life's challenges.

### **Cat Cafes in Japan.**

Almost every household in Japan would own a pet, most of them preferring cats. Cats are often seen as free-spirited animals who 'adopt' their owners. People not only view cats as pets but also as a healing commodity, with users seeking sensory engagement with felines, the interaction offering them small bursts of comfort and calm.

Cat cafes became a thing in Japan, especially in the post-recession era of 90s. Along with therapeutic music, TV shows,

animes, fluffy soft toys among others, patrons also started seeking animal interactions (read cats), to help them cope with the uncertain and stressful social and emotional conditions of life.

“...cat cafes are public spaces where customers – curiously enough, some of them already cat owners – pay by the hour to relax, read manga, and interact with cats. These public cafes are nevertheless highly domestic spaces that evoke the feeling and ambience of being in one’s apartment, through a carefully staged use of furniture, lighting, reading materials, and background music.” (Plourde, Lorraine)

As times changed, apartments in the cities prohibited pets, thus making cat cafes a popular alternative for those who enjoy the company of cats.

### **Characteristics of Healing Fiction**

Healing Fiction has a fresh approach towards storytelling, setting itself apart from traditional novels. While most contemporary novels focus on conflict, drama and thrill, novels belonging to this new genre focus on human connections and internal transformations that take place quietly, without any pomp and fanfare.

Some key elements of this unique genre are as follows:

1. **Slow-paced Narratives:** The story moves at a steady and calm pace, unlike the typical fast-moving stories with a dramatic peak. This genre lets the characters and the readers experience meaningful emotional changes. The challenges faced by the characters are predominantly internal, such as grief, loneliness, or regret, rather than external battles against a tangible enemy. The conflicts are faced and dealt with empathy, meaningful conversations and quiet resilience.
2. **Safe and Comforting Environments:** The novels utilise mundane settings such as cafes, bookstores, hole-in-the-wall

restaurants, laundromats, etc., that feel normal and relatable to the readers. And yet, these mundane locations are often described in an ethereal sense that seems to exist outside regular life, where inner healing seems accessible. These places provide an emotional safe space for the characters to interact and process their feelings without any judgments to weigh them behind.

3. **Magical Realism:** The stories of Healing Fiction often include a touch of magical realism, just enough to nudge the character towards their healing journey. Sometimes the magical element happens like a dream, bordering on reality. For example, a cafe run by talking cats appearing only to the desperate, a laundromat where one's bad memories and troubles are washed away or a book that comes into a person's life to reveal their life's purpose. These magical aspects don't tend to give explanations but serve as the need of the hour for the characters undergoing traumatic experiences. A bookstore that serves as a pillar to build a community would exude pseudo-magic, drawing anguished souls together.

4. **Pockets of Emotional Catharsis:** In Healing Fiction, emotional healing is never an explosive affair. There are no grand epiphanies. It is rather achieved silently, through subtle insights, and by accepting the transient beauty of life. The characters find ways to cope and coexist with loneliness and emotional miseries, instead of conquering and overcoming them by one or few drastic actions. The Japanese cultural aesthetic of appreciating emotional resilience that helps in enduring tough experiences in life can be found here. The soothing narrative of Healing Fiction helps the readers understand the emotional depth of each character, providing hope and connection instead of chasing thrill and drama.

5. **Compassion among Characters:** The prime characters in 'Healing Fiction' novels, despite their flaws or the actions they commit, exhibit tolerance, empathy and kindness as their innate

nature. Unlike popular fiction, these individuals are written as friendly guides or passersby, offering support to one another during times of need. The healing process occurs collectively, through understanding, rather than grand gestures.

6. Short Chapters: Healing Fiction books are designed for the fast-paced crowd who, as a classic image on a Monday morning would portray, shuffle into the metro early in the morning to work and return late after a tedious day. These books not only offer emotional relief through their relatable stories, but are also easy to read with short chapters, so an average person could flip through on the go.

Mai Mochizuki's *The Full Moon Coffee Shop: A Cat Cafe with a Twist*.

The primary text for this paper, which explores the role and depth of Healing Fiction as a literary genre, is the translated work of Mai Mochizuki, who originally wrote *The Full Moon Coffee Shop* in Japanese.

The book is a wonderful read that explores various themes, including burnout, loss, regret, magic, and karma. The goodness of humanity shines through as each character takes a turn to find their way back to where they are meant to be.

The titular coffeeshop itself doesn't have a set location. It pops up on random full moon nights, and one requires a special invitation to enter.

Japan is famous for its cat cafes, where feline furrries are often used as comfort animals.

Tying beautifully to the Japanese *Iyashi* aesthetic, the book creates a calming experience with larger-than-life talking cats who run the cafe, offering whimsical food for the stomach and comforting horoscope readings for the heart.

The coffee shop exists in a liminal space, straddling the line between fantasy and reality. The human characters who chance upon it are in desperate need of a change or guidance in their lives. The cats don't seem to shy away from honest interactions, being quite forthright. Though it seems straight out of fantasy, with a coffee shop that appears at random locations and is open only to those who have been identified and invited by shapeshifting cats, it makes the characters wonder if it is indeed real or a dream.

The text adopts a wholesome approach of connecting the past and the present, iterating the fact that what you give comes back around. The characters are presented with unique yet simple remedies to correct their present life, a special way of saying thanks to the kindness they all once showed in their past.

The tone throughout the book remains soft, all credit to the translator, who has captured the heart and essence of the Japanese language, delivering an elixir equivalent to it, catering to the readers' needs.

The Full Moon Coffee Shop is a cat cafe with a twist. Where in real life, a patron could walk in and pay to spend time with cats to feel calm and relieved, the book's coffee shop has cats providing comfort by talking and cooking delicious, reminiscent meals. The conversations that flow between the characters and the cats feel natural, with no rush to find immediate solutions to long-term regrets and aches. The emotions that run deep, surface at their own pace when the characters come to terms with what's been ailing them mentally. The simple act of being listened to and acknowledged without any judgment helps the characters accept their flaws and move towards inner healing. The narrative unfolds slowly, paced brilliantly as each character comes to terms with their choices and regrets. Ticking all the boxes of the Healing Fiction genre, Mai Mochizuki's *The Full*

Moon Coffee Shop, translated by Jesse Kirkwood, has an enduring and hopeful ending, sowing the same feelings inside readers.

**Conclusion:**

Healing Fiction, as a new genre, is gaining popularity in contemporary Japanese Literature. Yet, it hasn't achieved a formal global recognition, other than being on 'booktok' (a category of videos advertising and promoting new books on TikTok app) and 'Bookstagram' (the same category on Instagram) trends. More often, books similar to *The Full Moon Coffee Shop* are loosely categorised under 'slice-of-life', 'cosy fiction' or 'magical realism'. But, Healing Fiction has to its trait, its own unique storytelling technique, aesthetics and settings, providing emotionally comforting roles, setting it apart from being lumped into generic genres.

While the 'slice-of-life' genre focuses on everyday activities and happenings in a character's life, it doesn't exactly provide emotional healing. Healing Fiction by design supports emotional recovery and hope. The infusion of magical realism challenges reality without transporting readers to an imaginary fantasy land, and at the same time, focuses on keeping the story emotionally stable.

The plots of these books advance not through action, drama or surreal situations, but by natural, slow-paced everyday troubles and the gradual process of internal healing.

This special storytelling method, focusing on emotional relief, distinguishes Healing Fiction from other similar genres.

Shifting the usual expectations out of literature, Healing Fiction as a genre acts like an emotional caregiver. The narratives cater to the sensitive side of the readers' feelings, instead of unsettling them. The books address major modern-day problems such as stress,

emotional fatigue, burnout, etc., apart from also shining light on grief and loss.

In a fast-paced, high-pressure environment like Japan, the need for just calming texts is also growing in demand.

When analysed in depth, one can find that Healing Fiction offers readers certain strategies for emotional survival, focusing on acceptance, empathy, and endurance rather than a glorious victory over the unseen.

Though Healing Fiction has deep roots in Japanese culture through *Iyashi*, key themes such as loneliness, loss, burnout and the quest for human connection are extremely relevant today. People everywhere deal with economically unstable governments, emotional divides, and isolation due to social media. For such varied problems, the books under Healing Fiction will likely appeal across various cultures, too. Various books from South Korea and Japan, including *The Full Moon Coffee Shop*, are becoming global hits due to their translations into English, affirming the fact that Healing Fiction, affirming that Healing Fiction addresses fundamental emotional needs shared by many.

Recognising Healing Fiction as a genre not only honours its unique style but also acknowledges its vital contribution to today's literary world: a form of narrative particularly suited to a generation desperately in need of healing, connection, and resilience.

The rise of Healing Fiction in contemporary Japanese literature is transforming how stories are told and experienced. This genre draws inspiration from cultural concepts like *Iyashi*, which means healing, and *mono no aware*, the beauty of impermanence. It addresses the modern life crises by offering readers resumption, through subtle, quiet experiences.

A perfect example of this genre is Mai Mochizuki's novel, *The Full Moon Coffee Shop*. The story unfolds in a magical yet mundane setting with characters who are kind and understanding, and elements of magical realism. This novel incorporates the main traits of Healing Fiction, providing readers with an experience that offers emotional warmth. The success of *The Full Moon Coffee Shop* in the international market, along with other similar works, indicates that many people are now seeking stories that soothe and comfort, are easy to read and feel relatable to current-day scenarios.

Recognising Healing Fiction as a distinct genre allows us to see its unique contributions to literature. It focuses on restoration over escape and solace over drama. As feelings of emotional isolation and burnout become increasingly common worldwide, Healing Fiction takes the wheel to change the way stories are told. It exists not only to narrate tales, but to offer a silent form of solace to a world that is fast-changing and swimming quietly in troubled waters.

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**From Wounds to Wisdom: Rethinking Power through Vulnerability Theory in Alice Walker's *The Color Purple*.**

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**Abstract**

In *The Color Purple* by Alice Walker, the character of Shug Avery undermines traditional depictions of power through her personification of a type of strength grounded in emotional vulnerability, personal autonomy, and spiritual resistance. From the vantage point of vulnerability theory—most notably as voiced by thinkers such as Judith Butler and Brené Brown—this article re-examines Shug as a seductive, autonomous woman. Rather, she becomes a innovative figure of emotional intelligence and healing. Shug's difficulty, her vulnerability to pain, and her intimate connections with other women, particularly Celie, enable us to recognize power not as domination but as a potential for feeling deeply, healing, and renovation. This reading situates Shug Avery as a literary character who covers power through the knowledge accrued from wounds, making a strong argument for vulnerability as a feminist ethic in African American literature.

## **Introduction**

Alice Walker's *The Color Purple* is a pain-soaked novel but one that booms with the unremarkable promise of change. Composed in 1982, this epistolary novel follows the life of Celie, an African American woman during the early 20th-century American South, as she fights to regain her voice after suffering years of abuse, silence, and spiritual expulsion. Among the cast of characters that revolve around Celie's presence, it is Shug Avery—singer, nomad, campaigner—who turns out to be the source of light. Usually read as a figure for sexual freedom or artistic freedom, Shug is much more than a tempting figure of revolt. She's a woman frightened by her own wounds—isolated from her kin, floating through a world that both hungers for and sanctions her liberty—yet she's unwilling to apologize for being unapologetically open, loving, and emotionally generous.

This essay rethinks Shug Avery in terms of vulnerability theory, an emergent area of research in feminist and queer theory that reconsiders vulnerability as a sign not of weakness but of the human condition and of possible sites of resistance. Scholars like Judith Butler, Brené Brown, and Jack Halberstam have all suggested that vulnerability, when seen and embraced, has the ability to upend rigid power structures and create space for intimacy, empathy, and collective power. Shug, here, is not only strong merely because she refuses to fit; she is strong because she will feel, will love, and will live unencumbered by armor. Her weakness is not a defect to be overcome, but the very reason for her powerful influence on the people around her—most specifically Celie, whose path towards selfhood starts through Shug's extreme example.

Focusing on Shug Avery, this essay seeks to demonstrate how *The Color Purple* confronts dominant conceptions of power and strength, especially in Black women's lives. Shug's narrative provides

a model of wisdom that develops not despite suffering, but because of it—a wisdom that demurs that love, gentleness, and emotional openness are themselves acts of resistance.

### **Vulnerability theory and feminist thought**

Under the rubric of modern feminist theory, has been given a powerful alteration. What had previously been documented as a status to be defied—an icon of passivity, powerlessness, or domination—has more and more emerged as a window through which one might re-vision strength, agency, and relational power. Scholars like Judith Butler and Brené Brown have contributed to setting vulnerability not as a lack of power, but as an opportunity for greater connection, authenticity, and resistance against dehumanizing systems.

Judith Butler, in *Precarious Life* (2004), contends that our exposure to each other—our susceptibility to harm, loss, and dependence—is not merely a personal issue, but a political one. For Butler, to recognize vulnerability is to identify common humanity and the ethical obligation that stems from our interdependence. Vulnerability becomes then a power that can counteract systems of domination and prohibiting, not through resistance alone, but through relational responsibility. In a quite different register, but one of equal insight, Brené Brown has made it mainstream to understand that vulnerability is the origin of courage, creativity, and deep human connection. Vulnerability in her writing is not weakness; it is the risk we are willing to take when we are fully present as ourselves, vulnerable and open.

In feminist and queer theory, vulnerability has become an important instrument in reframing power in terms of something other than dominance and submission. Jack Halberstam, in *The Queer Art of Failure* (2011), extends this line of argument by claiming that taking on "failure" and fragility can in itself be a queer refusal to be successful by the terms of oppressive, normative definitions. In this

framework, vulnerability can become a form of subversion—a refusal to harden oneself in the face of a world that demands resilience as a prerequisite for survival.

Within the politics of vulnerability, African American feminist theory especially deepens meaning. Authors such as bell hooks and Audre Lorde have long maintained that the emotional realms of Black women are arenas both of pain and of resistance. hooks, writing in *Sisters of the Yam*, describes healing as an act of political insurrection: "Love is an action, a participatory emotion." Vulnerability in this way becomes not merely personal—it is historic, generational, and collective.

When viewed through this lens, Shug Avery becomes a radically underappreciated figure of power. She doesn't fit the classic feminist role of the "strong Black woman" who bears everyone's load without shattering. Rather, she shatters—frequently, on display and emotionally—and is still intact. Her vulnerability to desire, her spiritual sensitivity, and her skill at creating emotional intimacy all render her a character deeply attuned to the strength that is released through emotional openness. Shug does not armor herself against suffering; she turns it into music, movement, and relationship. In the process, she exemplifies a type of feminist power that is less controlling and more coherent—wholeness of self based on speaking the truth and caring for each other.

### **Shug Avery: The Women, The Wound, The Wisdom**

To know Shug Avery is to pass the surface of her bold presence and proceed to the inner workings of her emotional life. She is a woman not easily defined—at once deeply spiritual and sensual, worldly and wise, fiercely independent and connected. In so many ways, Shug is the opposite of what Celie is when *The Color Purple*

begins—free, outspoken, unapologetically herself. But Shug's freedom is not free, and it is in her wounds that her true power lies.

From the beginning, Shug is presented not through her own voice, but by others' version of her. She is the scandalous preacher's daughter singer, the preacher's fallen child, the female who "ain't good enough" for refined society. Her body, music, sexuality—are all presented as both threatening and seductive. But Walker doesn't place Shug as a flat rebel character; rather, Shug emerges as someone profoundly human, formed by rejection, isolation, and the ongoing conflict between needing others and needing to be free.

Her alienation from her family, especially her father, who insists on disowning her as long as she plays the "devil's music," is an early trauma that informs her understanding of self. Shug bears the pain of not being wanted, of being desired and rejected at once—a doubleness that resonates with how Black women bodies and voices have long been commodified and regulated. And yet, instead of hardening back, Shug develops a sort of emotional vulnerability that becomes the source of her strength. She sings her hurt. She loves with abandon, sometimes destructively. She goes back to people who have hurt her, not as a sign of weakness, but with the insistence that love can still get its work done.

Her relationship with Celie is the strongest demonstration of this emotional intelligence. Shug does not save Celie in the classic way—she doesn't impose her freedom on her—but instead gives Celie space to view herself differently. Shug listens. She touches Celie gently. She speaks with certainty about her beauty, her body, her voice. These actions seem minute, but in a universe in which Celie has been told she's useless, they're nothing short of revolutionary. Shug's strength is in that she's capable of beholding the divine within what everyone else throws away—and of assisting everyone else to perceive it also.

But Shug is not untouchable. Her jealousy, her difficulties with commitment, her illness—all remind us of a woman in progress, rather than a perfected feminist symbol. And this is where Walker's genius tracks: she presents us with a female protagonist who is wise without being perfect, strong without being unbreakable. Shug educates us, not because she has no wounds, but because she has learned to live with them, and even to love through them.

Thus, Shug is a woman who redefines power as having the capacity to feel deeply and not be overcome, to love and not be lost, to move through life with tenderness and fire. Her scars are not erased but are incorporated into the music that she sings—raw, sacred, and unforgetting.

### **The Power of Intimacy and Emotional Vulnerability**

In a world where power too frequently is defined as control, Shug Avery offers a very different model—one of closeness, of honesty, and of the courage to be emotionally present. Her most powerful moments in *The Color Purple* are not those in which she asserts control or grabs attention, but those in which she is prepared to be known—flawed, vulnerable, and human, and real. Shug's power is her ability to risk emotional vulnerability, and in so doing, she is a healer, not just for herself, but for those around her.

Her friendship with Celie is the most obvious space of this change. In one of the most personal and turning moments of the novel, Shug informs Celie that she is beautiful. To a woman who has been instructed her entire life that she is ugly, unseen, and unlovable, Shug's compliment is less than a compliment—it is an intervention into the internalized self-loathing that has controlled her life. This is a moment of emotional openness—Shug looking at Celie and saying so out loud. It's not power over; it's power with. But, intimacy for Shug is not always simple. Her romantic affairs, particularly with men

such as Albert, expose her conflicted dance with freedom and commitment. She wants connection but refuses to be bound by it. This conflict doesn't weaken her power—it makes her human. Shug is not a saint of vulnerability; she is a woman working through the messiness of love, desire, and identity. And still, in being willing to stay enthusiastically available—willing, even when it hurts—she shows a type of strength that is uncommon.

Shug's most revolutionary act of emotional leadership may be the manner in which she fosters the spiritual development of Celie. Shug brings Celie to a sense of God that is not patriarchal or punitive, but in the world, in beauty, in pleasure, and in nature. This is an incredibly vulnerable act, one that breaks with religious conformity and allows Celie the chance to believe that God could be as big and accepting as the love she finds with Shug. Through subtle dialogue and shared silences, Shug induces Celie to envision a divine being that is not distant, but interior. In these moments, Shug's affective transparency is a form of ministry—grounded not in doctrine, but in radical empathy.

What Shug exemplifies, therefore, is a power rooted in emotional courage—being able to be fragile in an unforgiving world, to touch without grasping, and to stay in space for others' hurt without being destroyed by it. She shows that power does not lie in armor, but in authenticity. And this is the sort of power—vulnerable, open, deeply loving—that heals not only individuals, but the systems and stories that trap them.

## **Remapping Power with Shug**

In *The Color Purple*, the arrival of Shug Avery reverses what was traditionally expected, standing on its head the common perception of power, particularly in terms of patriarchal norms. While traditional power models are based on dominance, control, and

dismantling others, Shug presents an entirely different model—a model of proximity, revelation, and respect. Her power is not one of asserting dominance but of creating spaces for connection and expansion, for the women in her world.

At the start of the novel, power is defined by men like Mister, whose patriarchal authority over Celie is based on physical violence, emotional control, and rigid gender roles. Mister is the sort of male-controlled male authority that has directed Celie's existence, in which she has learned that her value lies in submission. But Shug is a power that reverses this hierarchy completely. She is imaginative in ways Mister can never be: sexually enlightened, mentally autonomous, and unapologetically herself. And yet, in this freedom, Shug never attempts to control others. Rather, she stands before Celie as a mirror, reflecting to her the strength of her own gentleness and validation.

In so many ways, Shug's relationship with Mister is the epitome of the difference between various types of power. While Mister tries to dominate and manipulate Shug, she will not be bound by his idea of what a woman should be. She resists his dominance not through explicit aggression, but by exercising her own autonomy in the smallest, most intimate ways: she departs when she must, loves whom she will, and tells her own truth without fear of retaliation. In contrast to Mister, Shug's power is relational, not coercive. She does not intend to control but to work alongside—she takes on the position of spiritual and emotional leader of Celie's life, though not through manipulation, but rather through compassion and understanding.

Shug's strength also defies the conventionally gendered expectations of women during her era. While women are usually supposed to be passive, self-denying, and supportive of men, Shug turns these expectations on their head. She is a woman who occupies space, who refuses to shrink herself to meet anyone else's standards. She represents what it is to be most fully embodied in one's own self,

unapologetic about vulnerability or about moving beyond the scripted expectations of womanhood. By doing so, Shug makes it possible for Celie—and the reader—to imagine an alternative: that power need not involve domination or submission, but a fierce commitment to one's own truth.

Further, Shug's demonstration of emotional vulnerability as a type of strength also refigures the notion of success. She educates Celie that in order to be "successful" one is not necessarily accumulating wealth or prestige, but rather taking back the sense of self-value and agency.

Triumph for Shug is to live as a person is in her true self, unattached to compromise or fear. Emotional strength as that of Shug is something on which Celie models herself when she learns to look for what she deserves to have as herself without asking approval from such systems of oppression like Mister or society.

In Shug's world, power is not a zero-sum game where one has to lose so that another can gain. Instead, it is a communal, fluid thing that thrives on connection and respect. In her, Walker challenges the notion that power must always be classified or competitive. Shug's definition of power is one of reciprocity—she educates Celie and others that real strength is not found in monitoring others, but in the acknowledgment of interdependence that makes us all human.

Further, Shug's protest of emotional vulnerability as a type of strength also refigures the notion of success. She educates Celie that in order to be "successful" one is not necessarily gathering wealth or prestige, but rather taking back the sense of self-value and agency. Success for Shug is living in accordance with one's true nature, unrestrained by compromise or fear. Her expressive strength becomes an example for Celie, who discovers that she, too, can pursue a life worthy of her own wishes and restrictions without first obtaining approval from oppressive institutions like Mister or society.

In Shug's universe, power is not a zero-sum game in which one must lose for another to win. Rather, it is a shared, fluid state that survives on connection and mutual respect. Through her, Walker defies the idea that power always has to be hierarchical or competitive. Shug's definition of power is one of reciprocity—she educates Celie and others that real strength is not found in controlling others, but in the acknowledgment of interdependence that makes us all human.

## **Conclusion**

In Alice Walker's *The Color Purple*, Shug Avery does not only present herself as a sign of sexual freedom or artistic autonomy, but as a deep redefinition of power itself. Shug's character, seen through the eyes of vulnerability theory, presents a fundamental pattern of strength—not based on dominance, control, or repression of feeling, but in the ability to be open, to love, and to heal. She is a woman whose injuries become the site itself of her wisdom, whose emotional vulnerability is her most radical act.

Shug's strength is not that she can influence others, but that she can connect, can mother, and can live in a way that defies the oppressive agreements of her era. Her love affair with Celie is at the center of this change because Shug imparts to her that real power is not used to control, but rather earned through strong expressive influences and the receipt of herself. In a world where vulnerability is measured weakness, Shug's life teaches us that it is actually the fountainhead of real strength—the kind of strength that heals people and groups.

By centering Shug Avery, this essay has attempted to complicate the conventional meanings of power in the context of *The Color Purple*. Through her vulnerability, Shug redefines power not as something exercised, but as something that is shared—a power that

unites, heals, and elevates. Her legacy reminds us that wisdom, healing, and love are the real bases of power—wisdom that is birthed out of wounds and love that is unafraid in its vulnerability.

In the end, Shug Avery presents us with an image of power that refuses to be contained within traditional boundaries. She teaches us that to be weak is not to be vulnerable, but to be truly human. In her actions, we learn not only the unflattering critique of patriarchal structures of power, but a strong case for an alternative form of strength—one based on relationship, empathy, and the most radical act of all: living the truth.

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## **Canon in Flux: Reimagining Classical Literature in Contemporary Culture**

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### **Abstract**

In an era marked by dynamic cultural shifts and evolving identities, classical literary texts are being continuously reimagined to speak to the sensibilities of contemporary audiences. This paper explores how canonical works from Greek tragedies and Shakespearean drama to epics like the Mahabharata are adapted in present-day literature, theatre, film, and digital media. It discusses how these adaptations serve not only as homage but as sites of resistance, reinterpretation, and reinvention, questioning traditional authority and re-contextualizing historical narratives.

The paper delves into critical theories such as intertextuality, adaptation theory, and postcolonial reinterpretation to analyse adaptations like Hamlet in Vishal Bhardwaj's Haider, Madeline Miller's Circe, and Margaret Atwood's The Penelopiad. It also examines Indian retellings of classical epics in feminist and Dalit literature, exploring how authors reclaim and reframe foundational texts to voice contemporary concerns. These reimagining's challenge the monolithic reading of the canon and emphasize the fluidity of meaning across time, space, and cultures.

Ultimately, the adaptations are not mere reproductions but vital conversations with the past. By engaging creatively with classical texts, contemporary artists and writers underscore

literature's transformative potential and offer critical interventions that mirror societal change. In doing so, they democratize the canon, inviting diverse voices and interpretations into traditionally closed literary spaces.

**Keywords:** Feminist retellings, Postcolonial Literature, Mythological Reinterpretation, Intertextuality, Cultural Memory, Resistance Literature.

## **Introduction**

The literary canon, long perceived as a repository of timeless wisdom and artistic excellence, has come under scrutiny in recent decades. While canonical texts continue to be revered, their relevance is constantly tested against evolving societal frameworks, political ideologies, and cultural norms. Contemporary adaptations of classical texts reveal the canon's adaptability and the enduring resonance of its theme's identity, power, morality, and human struggle in today's complex world.

Adaptations can manifest in various forms: rewritten novels, cinematic interpretations, stage reworkings, graphic novels, and even web series. We explore how authors and artists across different media reimagine classical texts to critique contemporary politics, revisit gender roles, and reflect marginalized voices.

## **Theoretical Framework**

Contemporary adaptation theory, influenced by scholars like Linda Hutcheon (*A Theory of Adaptation*), Julia Kristeva (intertextuality), and postcolonial critics like Homi Bhabha and Gayatri Spivak, informs this analysis. Adaptation is no longer viewed as secondary or derivative but as a "creative and interpretive act of appropriation/salvaging" (Hutcheon 9). It also draws from the

theories of cultural memory and reception to trace how classical texts are contextualized anew.

## **1.Adaptations in Global Literature**

### **Shakespeare Recontextualized**

William Shakespeare's plays have long been considered the pinnacle of English literary tradition, yet their endurance in global literature is not merely due to preservation but transformation. Contemporary adaptations recontextualise his works to reflect the social, political, and cultural landscapes of modern times. In doing so, they move beyond the reverence of the "Bard" to explore how his themes ambition, power, jealousy, love, betrayal can be reshaped to resonate with contemporary realities.

One of the most prominent examples is Vishal Bhardwaj's Indian film trilogy, which translates Shakespeare's plays into the socio-political milieu of modern India:

- Maqbool (2003), based on Macbeth, is set in Mumbai's mafia underworld, reimagining themes of ambition and fate amid gang rivalries.
- Omkara (2006), adapting Othello, explores caste, honour, and politics in rural Uttar Pradesh.
- Haider (2014), a powerful interpretation of Hamlet, is set against the backdrop of insurgency and military oppression in Kashmir. Here, Shakespeare's tale of revenge becomes a critique of state violence and personal trauma.

In the Western context, Margaret Atwood's Hag-Seed reinterprets The Tempest through the story of a theatre director staging the play with prison inmates. The novel offers a layered exploration of confinement, forgiveness, and creative redemption,

proving that Shakespeare's characters can be placed within modern institutional and emotional frameworks.

These adaptations do more than modernise language or costume; they reposition Shakespeare as a tool of cultural critique, offering fresh perspectives on colonialism, patriarchy, justice, and identity. They affirm that Shakespeare is not bound by time or geography but remains alive through constant reinvention. By recontextualising his plays, contemporary artists transform the canon into a dialogic space, where new voices engage with old texts to reflect pressing human concerns.

### **Homer Reimagined**

Homer's epics, *The Iliad* and *The Odyssey*, have been repeatedly reimagined to reflect contemporary values, identities, and perspectives beyond their original heroic and patriarchal frames. Modern authors shift the focus from war and conquest to emotion, marginalisation, and introspection.

Madeline Miller's *The Song of Achilles* retells *The Iliad* through the voice of Patroclus, presenting a deeply emotional, queer love story that rehumanises ancient heroism. In *Circe*, Miller again reclaims a minor mythological figure from *The Odyssey*, portraying the sorceress as a powerful, self-aware woman navigating isolation and divinity. Similarly, Chigozie Obioma's *An Orchestra of Minorities* reimagines *The Odyssey* through Igbo cosmology, exploring migration, fate, and loss in a Nigerian context.

These adaptations preserve the epic spirit while interrogating colonialism, gender, and identity, proving that Homer's legacy thrives through reinvention. By giving voice to the overlooked or silenced, contemporary versions turn ancient myths into platforms for empathy, critique, and cultural dialogue.

## Sophocles and Greek Tragedy Reimagined

The timeless dilemmas of Greek tragedy, fate, justice, and moral conflict continue to find new life in contemporary literature and performance. Sophocles' *Antigone*, in particular, has been widely reimagined to reflect struggles between individual conscience and state power. Seamus Heaney's *The Burial at Thebes* sets *Antigone* within modern civil discourse, resonating with themes of political dissent and moral courage. Similarly, Yael Farber's *Molora* adapts *The Oresteia* into the context of post-apartheid South Africa, using Xhosa performance traditions to explore national trauma, reconciliation, and inherited guilt.

These adaptations reinterpret classical tragedy as a space for confronting contemporary issues oppression, gender politics, war, and justice. By reworking ancient texts through local languages, cultures, and histories, modern artists transform tragedy into a powerful vehicle for collective memory and moral reckoning. Greek drama thus remains not only aesthetically influential but ethically urgent in the present day.

## **Vyasa and Valmiki Reimagined**

The Indian epics the *Mahabharata* by Vyasa and the *Ramayana* by Valmiki have been reinterpreted across time to reflect evolving cultural, political, and ethical concerns. Contemporary adaptations challenge traditional readings and give voice to characters long marginalised or misunderstood.

Chitra Banerjee Divakaruni's *The Palace of Illusions* retells the *Mahabharata* from Draupadi's perspective, offering a feminist lens on war, duty, and desire. Similarly, Anand Neelakantan's *Asura* presents Ravana's version of the *Ramayana*, critiquing the dominant, caste-bound narrative of Rama as the ideal hero. Feminist, Dalit, and secular reinterpretations of these epics expose their layered moral

complexities and allow diverse identities to engage with them anew. Modern theatre, novels, and digital media continue to adapt these texts, transforming them into dynamic platforms for dialogue on gender, caste, power, and justice. Vyasa and Valmiki's epics, thus, remain living texts ever evolving, contested, and culturally vibrant.

### **Dante Reimagined**

Dante Alighieri's *Divine Comedy*, especially *Inferno*, continues to inspire modern writers, artists, and filmmakers with its vivid allegory of sin, redemption, and spiritual transformation. Contemporary reinterpretations use Dante's vision of the afterlife to explore modern moral and existential concerns. Dan Brown's *Inferno*, for instance, uses Dante's imagery and symbols in a fast-paced thriller that addresses overpopulation and bioethics. Meanwhile, Mary Jo Bang's modern translation of *Inferno* integrates pop culture, war imagery, and modern anxieties, bringing Dante's medieval journey into the 21st century.

Graphic novels, films, and performance art have also adapted *Inferno* to reflect themes like political corruption, personal guilt, and social injustice. These reimagining's transform Dante's journey through Hell into a metaphorical lens for navigating contemporary crises. Thus, Dante's *Divine Comedy* endures not just as a theological text but as a versatile framework for probing the human condition across cultures and centuries.

### **Milton Reimagined**

John Milton's *Paradise Lost* remains a foundational text for exploring themes of free will, rebellion, and the nature of evil. Contemporary reinterpretations often reframe Milton's characters especially Satan, Eve, and Adam to reflect modern struggles with identity, autonomy, and authority. Philip Pullman's *His Dark Materials* trilogy draws heavily from Milton's cosmology, portraying

a universe where challenging divine control is an act of liberation. Milton's Satan, once the embodiment of evil, is now frequently seen as a tragic anti-hero a symbol of resistance and intellectual freedom.

Feminist readings of Paradise Lost reimagine Eve not as the cause of the Fall but as a seeker of knowledge, reclaiming her agency in a patriarchal narrative. Visual artists and poets have also revisited Milton's imagery to critique religious orthodoxy and reassert humanist values. These reimagining's keep Milton's epic alive not as static theology, but as a dynamic exploration of power, morality, and human choice.

### **Kalidasa Reimagined**

Kalidasa, one of ancient India's most celebrated Sanskrit poets and playwrights, is best known for works like *Abhijnana sakuntalam* (The Recognition of Shakuntala) and *Meghaduta* (The Cloud Messenger). These texts, rich in lyrical beauty and emotional depth, have been continually reinterpreted in modern literature, theatre, and cinema. Contemporary adaptations often revisit Kalidasa's female characters through feminist lenses. Shakuntala, once portrayed as the epitome of virtue and patience, is now reimagined as a woman with agency, questioning the patriarchal values that demanded her silence and sacrifice.

In modern Indian theatre, *Meghaduta* has been staged as a poetic metaphor for exile, migration, and longing speaking to current issues of displacement and identity. Regional retellings and translations also adapt Kalidasa's imagery to local aesthetics and contemporary themes. These reinterpretations transform Kalidasa's classical elegance into a living, relevant tradition that continues to explore love, loss, memory, and cultural belonging in today's world.

## **2. Mythological Retellings: Feminist and Postcolonial Approaches**

The retelling of classical myths, especially through feminist and postcolonial lenses, has gained popularity. Madeline Miller's *Circe* gives voice to a minor figure in Homer's *Odyssey*, exploring her autonomy, trauma, and power. Similarly, Chitra Banerjee Divakaruni's *The Palace of Illusions* retells the Mahabharata from Draupadi's perspective, presenting a revisionist, gendered lens on Indian mythology. In Dalit literature, reinterpretations of texts like the Ramayana challenge casteist readings. For instance, Kancha Ilaiah and others have exposed how myth can uphold caste hierarchies, prompting a wave of counter-narratives.

In recent decades, mythology has become a vibrant site for feminist and postcolonial reinterpretation. Traditionally, myths and epics served to reinforce dominant cultural narratives glorifying heroism, patriarchy, caste, and divine authority. However, contemporary authors are retelling these stories to challenge established power structures, amplify marginalised voices, and reclaim forgotten perspectives.

Feminist retellings reimagine mythological women not as passive symbols but as complex individuals with agency. Chitra Banerjee Divakaruni's *The Palace of Illusions* offers a revisionist take on the Mahabharata through Draupadi's eyes, foregrounding her emotions, intellect, and struggles. Madeline Miller's *Circe* transforms a minor enchantress from Homer's *Odyssey* into a powerful, introspective protagonist who reclaims her story in a male-dominated world. These narratives question the moral binaries of ancient texts and highlight women's resilience, anger, and longing.

Postcolonial retellings similarly subvert dominant mythic frameworks. Anand Neelakantan's *Asura* retells the Ramayana from Ravana's point of view, casting doubt on the heroism of Rama and exposing the casteist and elitist undercurrents of traditional versions. In Chigozie Obioma's *An Orchestra of Minorities*, Homer's *Odyssey*

is reimagined through Igbo cosmology, reflecting the postcolonial realities of migration, identity, and dispossession in Nigeria.

These reinterpretations serve a dual purpose: they preserve the emotional power and symbolic richness of classical myths while using them as tools to critique social injustice, reclaim history, and expand cultural memory. Through feminist and postcolonial lenses, mythological retellings become dynamic acts of resistance and storytelling where ancient voices meet contemporary questions, and where the silenced finally speak.

### **3. Classical Epics in the Contemporary Imagination**

Indian classical epics are fertile ground for reinterpretation. Devdutt Pattanaik, Amish Tripathi, and Anand Neelakantan have popularized mythology through fictional reinterpretations aimed at mass readers. While some argue these versions simplify complex texts, they also provoke new engagement and accessibility.

In contrast, Meena Kandasamy's *The Gypsy Goddess* and *When I Hit You* draw from classical tropes and poetic cadences to critique patriarchy and systemic violence, showing that adaptation can be indirect yet deeply rooted in classical traditions.

Classical epics, once considered immutable literary monuments, are being creatively reimagined to reflect contemporary sensibilities. Texts such as the *Mahabharata*, *Ramayana*, *The Iliad*, and *The Odyssey* have re-entered public consciousness not only through traditional reverence but also via radical reinterpretation. These adaptations shift the lens from divine heroism to human experience, allowing epics to speak to today's social, political, and emotional realities.

In India, authors like Devdutt Pattanaik and Amish Tripathi reframe epics with modern language and inclusive narratives, often

blending mythology with philosophy and popular fiction. Their works reach a broad readership, sparking new engagement with ancient wisdom. Conversely, writers like Anand Neelakantan and Meena Kandasamy challenge dominant interpretations by highlighting caste, gender, and power dynamics embedded within these stories.

Globally, classical Western epics are also being reimagined. Madeline Miller's *Circe* and *The Song of Achilles* retell Homeric tales with feminist and queer sensibilities, while Chigozie Obioma's *An Orchestra of Minorities* recasts *The Odyssey* within the framework of Igbo spirituality, migration, and postcolonial struggle.

These contemporary versions do not merely retell; they reinterpret and reclaim, offering counter-narratives that reflect lived realities often absent from the original texts. Through literature, film, theatre, and digital media, classical epics are made accessible, diverse, and socially conscious. The epic genre thus transforms from a vessel of divine destiny to one of personal agency, collective memory, and cultural resistance. In the contemporary imagination, epics no longer belong solely to the past, they are living narratives, constantly evolving to mirror the questions, values, and identities of the present.

#### **4. Adaptation in Theatre and Performance**

Modern theatre has embraced adaptation not merely for spectacle but for activism. Yaël Farber's *Molara*, a South African reimagining of *The Oresteia*, uses ancient Greek tragedy to process post-apartheid trauma. Similarly, Indian director Neelam Mansingh Chowdhry's *Yerma* reworks Lorca's play through Punjabi aesthetics, proving that classical adaptation is a dialogic and cultural bridge.

Street plays and experimental theatre groups in India also adapt classical themes to address local issues like caste, corruption, and gender violence, making ancient wisdom relevant and

revolutionary. Theatre has long been a powerful medium for adapting classical texts into contemporary forms, using performance to engage audiences with urgent social and political issues. Adaptation in theatre is not merely about staging old stories it is about transforming them to reflect the voices, values, and struggles of the present.

Modern directors often localise and reinterpret ancient plays. For example, Yaël Farber's *Molora* reimagines *The Oresteia* in post-apartheid South Africa, blending Greek tragedy with Xhosa performance traditions to explore themes of justice and reconciliation. In India, directors like Neelam Mansingh Chowdhry and Ratan Thiyam rework classical texts through regional aesthetics and contemporary issues such as caste, gender, and violence.

Experimental and street theatre also use classical motifs to provoke dialogue on corruption, resistance, and marginalisation. These adaptations prove that live performance remains a vital space for reclaiming canonical texts and making them resonate with diverse, modern audiences.

## **5. Digital and Cinematic Adaptations**

Digital platforms and cinema have democratized classical adaptation. YouTube series like *Shakespeare Uncovered* and Instagram poetry retellings of Sappho or Kalidasa engage younger audiences. Netflix's *Troy: Fall of a City* reinterprets Homer with a multicultural cast and modern storytelling dynamics. In Indian cinema, Mani Ratnam's *Raavan* challenges the hero-villain binary in the *Ramayana*, portraying Ravana as a tragic, misunderstood figure, thus provoking ethical and interpretive reflection.

In the digital age, classical texts are being revitalized through cinema, streaming platforms, and online media, reaching broader and younger audiences than ever before. Digital and cinematic

adaptations go beyond mere retellings—they reframe ancient narratives to engage with modern visual culture, politics, and identity.

In Indian cinema, Mani Ratnam’s *Raavan* reinterprets the *Ramayana* by humanizing Ravana and questioning the morality of the so-called hero, Rama. Similarly, Vishal Bhardwaj’s Shakespearean trilogy translates *Macbeth*, *Othello*, and *Hamlet* into socio-political Indian contexts.

Globally, series like Netflix’s *Troy: Fall of a City* reimagine Homeric epics with diverse casting and modern themes of power, gender, and betrayal. On platforms like YouTube and Instagram, creators experiment with micro-storytelling, turning epics into short-form content for digital natives. These adaptations democratize the classics, blending tradition with technology and transforming ancient texts into vibrant, accessible, and socially relevant narratives for contemporary viewers.

## **6.Challenges and Ethical Dimensions**

While adaptation expands access and insight, it also involves ethical concerns: appropriation, distortion, and cultural insensitivity. For instance, retelling Eastern myths with Western frameworks can dilute indigenous meanings. Adapters must therefore navigate the line between reinterpretation and exploitation. However, ethical adaptation grounded in research, respect, and creative integrity can serve as a powerful tool for decolonization and inclusion, especially when reimagining texts from oral or marginalized traditions.

## **7. Reimagining the Canon: Toward a Plural Future**

Reimagining canonical texts is not a rejection but a rejuvenation of tradition. Through adaptation, the canon opens to multiplicity, becoming a living, breathing corpus that speaks to different epochs and identities. Students, scholars, and artists now

view classical texts as participatory rather than prescriptive, making space for intersectional readings.

This new vision of the canon invites constant dialogue between past and present, text and context, authority and audience. The future of adaptation lies not in preserving the canon in glass but in shattering its glass walls to let the world in.

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## **Albert Camus's Meursault: The Paradox of Atheistic Transcendence**

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### **Abstract**

“The future is the only transcendental value for men without god” – Albert Camus.

Transcendentalism is a philosophy started in early 19th century that promotes the natural tendency, spiritual thinking instead of scientific. In *The Stranger* by Albert Camus, the protagonist Meursault stand for Camus' irreligious existentialist mindset by depicting emotional and psychological withdrawal from the world. Meursault not only symbolizes Camus' atheistic existentialist beliefs, he also illustrates Camus' argument that “nothing matters.” Meursault plays a role of spirit lessness or emotionless towards social standards such as his indifference behavioural attitude to his mother's death, his aberrant behaviour in his relationships with Marie, Solomon, and Raymond, and his immoral action of killing the Arab man which highlights Camus' atheist existentialist view. Albert Camus believes that every individual lives and human existence have no intellectual meaning or devoid of God.

**Keywords:** Existence, Atheist, Indifference, Irreligious.

## **INTRODUCTION**

To commence with the title of the novel i.e. “The Outsider” or “The Stranger”. Camus has already fixed in his mind to bring out his protagonist Meursault as an alienated man who is totally different from the universe. The title of the novella “The outsider” which already makes the readers to fix their mind that this novel is based on the theme of alienation even before entering into the plot. And the usage of Algerian sun stands as a metaphor to bring out the awareness of the reality. The usage of nature (sun) throughout the novel which distracts the Meursaults to commit a serious crime, that even cause his own death.

### **MEURSAULT’S TRANSCENDENTAL SINGULARITY:**

Meursault is serene at the time of his mother’s death; he does not show any remorse and emotional attachment towards his mother. The novel opens most quoted sentences in existential literature. The extreme level of hatred and transcendent which seen when he even doesn’t know when his mother was passed away. To show impact of the indifference from the society is shocking, yet it is a best and brilliant way of Albert to begin the novel with the transcendental quote. “Mother died today. Or, maybe, yesterday; I can't be sure” (17)

He sleeps on that entire day and pursues an intimate relation with a woman the next day. All these attitudes of him which made others to feel that he is totally and completely a different being from the universe like an alien, an outsider to our society. Through the first-person narration, a reader will surely experience Meursault’s insulation from his own emotions and environment. Meursault is tranquil and unworried throughout the entire novel, and also he surprises the other lamenters who came for the funeral with his lack of emotion. The next morning the funeral procession starts and the only attendee from the home is an old man named Thomas Perez, who had been very close to Meursault’s mother. In the doze of heat, the

entire group walks to the bone yard. The old man falls further and he literally tears when he finally gets to the destination of burial land.

The son's nonchalance about his mother's death is the key tool for the readers to feel that Meursault as an alien who's like from the other planet. He leads a life with no meaning he doesn't think too much or care about his daily basis. To him that there is no meaning and value for the life; he doesn't give any important towards life, and even the death less important. But today's readers of this novel may think that this usually been seen and exposed in many as anti-hero like the albert's Meursault, but to those who read this novel when it was first published, Meursault was an ordinary man he is unusual from the society. Readers were depressed with a man who has no emotional attachment towards his mother when Meursault hears about his mother's death, and not just a death, it's the death of his own mother. And the tone of Meursault when he says about his mother's death is so, she's dead. This tone is exactly what Camus wanted to show that he man of transcendental. Albert Camus wanted his readers to examine closely the protagonist who does not react to anything as most of us are expected to do. But Meursault does not hate his mother; he is merely indifference towards his mother's death. She lived in a nursing home because he didn't have enough money to pay the rent and buy food for food for them, and also because she needed somebody to be with her a great deal of the time.

Camus made clear to the readers about the character of Meursault that he has a unique freedom; he does not give values and react to death as we are taught by our elders, by our ancestors, the church, by novels, movies, and cultural mores. His mother gave him birth; she rose up him. Eventually, they had "nothing else to say to each other." Meursault is no longer responsible for his actions. He defines himself and his own destiny. Meursault has two defining characteristics. Markedly, he does not lie - adhering very strictly to his objective view of truth - and refusing to relive the discomfort this

causes others by connected towards the small lies that hold society together. This overdogmatic honesty grows out of his indifference; as he reminds the reader constantly, he “doesn’t mind”.

Meursault is unusual in nature, very positive. He cannot live with illusions. He never want himself to live a false life. The life which Merusault living now is more important than living for a mythical one which others are surviving. According to Camus, the one is ready to see the value of living without the illusion of an afterlife, they have to be ready to explore the world of the Absurd. A lifetime of any species can end very suddenly.

### **Usage of sun**

The sun and heat symbolize in the novel to show the indifference of the universe towards human life. Heat of the sun which literally make Meursault woozy, a dizziness that in both physical and psychological. Meursault encounters this dizziness of heat on the day of his mother's funeral as well as on the day when he shoots the Arab man. But that the murder was meaningless, without any personal intension he killed the man, this shows there is no meaning for human life.

The sun acts as symbol of life and death; it is the sustainer of life, but it is also the decomposer of life too, He kills, because of the sun. The sun repeats throughout the key scenes of the novel. In the murder scene, the sun’s rays glitters across the Arabs head, as like a guillotine which is waiting to fall and, as he stands, staring at the Arab,he recognizes that the Arab stands between himself and the shade, a symbolic divide that Meursault crosses when the sun’s glare ad hits his eyes,and it triggers him to kill the arab the sun symbolic of his awakening to the absurdity of life. Meursault felt the same warm sensation he had at his mother’s funeral.

The sun illustrates Meursault's emotions when he approaches the Arab, the sun's rays which separates Meursault from reality. "I knew that it was stupid, that I wouldn't get the sun off me by stepping forward" (59). The sun is depicted as a distraction to Meursault. It made him to do things he would not normally do and cause him to commit a serious crime which will cause his own death too.

## **CONCLUSION**

This shows that Meursault is completely and totally different from the universe. Indeed, this indifference is Meursault's characteristic; he feels no heartbreak for his dead mother, has no romantic or career ambition, and makes no moral opinion of others. He simply is, and is content with that. Camus himself has said that Meursault was a character that was aware of the absurd throughout the novel. Meursault himself is often considered 'The Outsider', and yet in many ways the novel's title is ironical in nature. Meursault achieves a level of legitimacy at the novel's conclusion that is beyond the imagination and expectations of those who subscribe to the framework of morality set out by religion and society.

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## **Emerging Research Trends Highlighting the Importance of a Multidisciplinary Approach in English Literature**

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### **Abstract**

The multidisciplinary approach in research is not an innovation of the present era; its roots can be traced back to earlier intellectual traditions. For a considerable period, however, it was presumed that such an approach belonged exclusively to the domains of science and technology. The rapid transformations in contemporary research practices have challenged this assumption, leading to new frameworks and methodologies that transcend disciplinary boundaries. The humanities and social sciences, alongside other knowledge systems, have increasingly embraced multidisciplinary perspectives, thereby redefining the scope and direction of scholarly inquiry.

Within this larger framework, the study of English literature has also undergone a paradigm shift. As literature is deeply enmeshed with social, cultural, and historical dynamics, writers inevitably reflect and shape the changes occurring in their surroundings. Consequently, literary studies are no longer confined to conventional practices such as thematic analysis, character study, or formalist and linguistic approaches. Instead, they now integrate insights from diverse disciplines to arrive at more comprehensive interpretations of texts. Literature is re-examined, re-read, and reinterpreted through the lens of psychoanalysis, postcolonial theory, feminist criticism,

cultural studies, anthropology, philosophy, historical narratives, and subaltern perspectives, among others.

Equally significant is the redefinition of the concept of the "text." Whereas it traditionally denoted canonical forms such as novels, dramas, poems, essays, and literary prose, its scope has now expanded to include non-traditional cultural artifacts such as advertisements, signboards, songs, films, and visual art. This expanded notion reflects the contemporary academic understanding that literature must be studied as part of a wider network of cultural expressions.

This chapter seeks to underscore the importance of adopting a multidisciplinary approach in the study of diaspora literature. By employing diverse methodologies and interpretative strategies, it aims to demonstrate how interdisciplinary frameworks can enrich literary analysis and facilitate deeper engagements with the complexities of diaspora narratives.

**Key Words:** multidisciplinary approach, diaspora literature, literary text, interdisciplinarity, English literature, research methodologies

## **Introduction**

Human curiosity has long been the driving force behind intellectual progress, motivating individuals to explore, question, and uncover the hidden complexities of the world. This intrinsic desire to decode mysteries does not remain confined to a particular discipline; rather, it has catalysed transformations across the spectrum of human knowledge. In recent decades, rapid advancements in science and technology have significantly accelerated this process, and globalization, as a byproduct of these developments, has brought profound changes to diverse spheres of life. However, these advancements have simultaneously intensified the emergence of

complex challenges that cannot be adequately addressed within the boundaries of a single field of study.

Research is not a very complex concept. It vividly means a journey in quest of knowledge, information related to any specific topic. It can be defined as "... inquiry for truth or solution to a problem. Research is journey of exploration- going beyond the obvious or personal experience/feelings/opinions in search of an idea/cause/solution" (Hans, 2015). People generally use terms like "multidisciplinarity", "interdisciplinarity" or "trans-disciplinarity" very loosely and interchangeably. Definitions of terms such as "multidisciplinarity", "interdisciplinarity" or "trans-disciplinarity" research are also quite inexplicit and not well distinguished. There is not too much simplicity on the features of research collaboration involving different disciplines.

Multidisciplinary approach is not a recent concept. It may not have got its name earlier but it did exist in research or study of literature. If we study the epics like Mahabharata, Ramayana, or Paradise Lost, we can find the embodiment of various disciplines like politics, religion, psychology, philosophy, economy, sociology etc. This collaboration of various disciplines makes us think that in ancient times texts were not distributed into different fields or discipline but were seen as extensive. As man started progressing in different fields need of classification might have emerged. Thus, a comprehensive knowledge was distributed to specific disciplines and specialization or special disciplines were introduced. In the later stage many new disciplines were also introduced with the development in science and technology.

Multidisciplinary research is an attempt to find out the solutions for the issues with the help of various fields or disciplines. Multidisciplinary approach is defined as: A multidisciplinary approach involves drawing appropriately from multiple disciplines to

redefine problems outside of normal boundaries and reach solutions based on a new understanding of complex situations. (Wikipedia)

International Bureau of Education defines multidisciplinary approach as:,,An approach to curriculum integration which focuses primarily on the different disciplines and the diverse perspectives they bring to illustrate a topic, theme or issue“.Multidisciplinary approach thus focuses on crossing the boundaries set by the conservative methods or approaches and adopting the new disciplines to bring outstanding and different results. Research in English literature is not confined only to studies based on themes, characters, linguistic studies but now it has started to expand its roots to other disciplines too. When we read a book, story, poem, or a novel, we analyse it,interpret it and give our responses to the work of art. But many times it happens that our interpretations are only literal or superficial. When we probe deep intoit, we start peeling the layers hidden underneath. In this process of probing we have to take support or assistance from other disciplines or fields to get expertise view. Whatever be our discipline or area of study our eagerness to unfold the mysteries lead us to follow different parameters. Following multidisciplinary approach means maintaining the essentials of a specific subject and then at the same time stretching hands to other fields with common grounds or different perceptions.

In her essay *The Human Copying Machine*, Dr. Tiffany Watt-Smith says that, “knowledge is not created by vacuum”. In this essay she explores the connection between theatre and psychology. Literature also cannot be studied in isolation, only as a linguistic study or analysing the textor to extract moral and theme of the text. Literature depicts the life as lived by the people, about society, culture, religion, economy, politics, way of life etc. Thus,when we study literature we cannot restrict ourselves to particular parameters or certain point of views. We need to look beyond the narrow, restricted monodisciplinary approach and go for multidisciplinary or

interdisciplinary way of interpretation to look at the literary work of art. Texts are no longer seen as poems, novels or stories, but seen from the historical, social, subaltern, postcolonial, psychological point of views. Attention is given even to the areas that were ignored earlier or given least importance. We can say that the interpretations or conceptions of a text or criticism of a work is incomplete unless and until we cross the restricted, narrow boundaries or the comfort zones of our specific subjects. Critics or the researcher have to deviate themselves from their discipline to the others. If we go back to the history and study Aristotle, we will find that whatever criticism he presented through his works were related not only to drama, poetry or tragedy but also covers history, psychology, philosophy, biology etc. The great psychoanalyst, Sigmund Freud also followed multidisciplinary approach while presenting the psychoanalytical theories or arguing about the human psychology. If we study the classics like Ramayana or Mahabharata, we can see that it does not revolve around one specific area or theme but it touches multiple disciplines like politics, economy, psychology, philosophy and others.

While investigating the field of English literature one has to consider two important aspects to find out how multidisciplinary works in literature. These two aspects are: the research methodology applied and the other is the text, which is the object of research. One of the traditionalists and most widely used research methodologies in the field of literature is the analysis of the text. In very simple terms textual analysis is an umbrella term that is used for arrange of research methods to illustrate, interpret, and comprehend texts. In this regard McKee is of the view that, “When people perform textual analysis on a text, people make an educated guess at some of the most likely interpretations that might be made of that text.... (and) Textual analysis is a methodology: a way of gathering and analysing information in academic research” (McKee, 2001). Using such a methodology a variety of knowledge can be gathered from a text –

including its literal meaning, its symbolism, its implication, its suppositions, and the substance it reveals. Now the method, not to be confused with methodology, would depend on the field and objective of the research. Another important term to focus here is the definition of the “text”. A text can conservatively mean something that is traditionally a piece of writing, either a book of fiction or poetry or philosophical discussions on some social issue.

So, the very first change the researcher has to do while applying the multidisciplinary approach is to consider the various innovations in terms of text. With the approval of multidisciplinary research in English Literature, the text has assumed an extensive meaning than what it denoted earlier. Now a “text” refers to a book, an article, or even a transcript of an interview or a conversation or an email. And it does not stop even there. In literary theory now, a text is treated as anything that can be “read”, this might be a book, like magazines, newspapers, the captions of the billboards, a street sign, advertisements, movies paintings, television shows, songs, political cartoons, styles of clothing, or even body language, or anything that has meaning and can draw information from. Thus, according to Barton and Lee:

Texts can no longer be thought of as relatively fixed and stable. They are more fluid with the changing affordances of new media. In addition, they are becoming increasingly multi-modal and interactive. Links between texts are complex online, and intertextuality is common in online texts as people draw upon and play with other texts available on the web. (Barton and Lee, 2013) It is in these two parameters - the text and the methodology- the researchers analyse the literary piece of art or literature using the approach of multidisciplinary. Thus, for example, the complex nature of diaspora literature, though a specific area of research requires the support of other disciplines. The scholars have to adopt other disciplines to interpret the literature. Especially the literature of

Indian diaspora is now becoming an area of interest for historians, anthropologists, sociologists, economists, geographers, political critics, linguists and many others. Thus the scholars reject the uniformity and chose multidisciplinary. Approach in the study of Indian diaspora. They utilises data, concepts, methods, theories of various disciplines. To conclude, the concept of text and approach to literary texts have now broadened and it has no longer remained only a piece of literature. Multidisciplinary research in English literature is the need of the hour. Through this brief discussion the researcher wants to convey that multidisciplinary research/ approach considers all the aspects of the text, moving beyond the traditional approach of mere analysing the text. The text can be considered or studied from different point of views and dimensions and this could be achieved only through multidisciplinary research. A text can be seen through the lenses of various disciplines and approaches probing deep into the text. But while doing so one must remember that every discipline has its own characteristics and it must be used very carefully without harming the originality.

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## **Social Realism and Women's Voices in *Arranged Marriage***

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### **Abstract**

A subset of realism called social realism aims to accurately depict society. The late 19th and early 20th centuries saw the emergence of social realism as a literary movement in response to the social and economic injustices brought about by urbanization and industrialization. This essay illustrates how the institution of marriage causes men and women to become unequal in today's society. The saddest part of this is that it still exists in many developing countries and in the minds of underrated people. The theory behind the social realism movement is that by producing work that portrays the problems of the real world authors can encourage people to address social issues. Chitra Banerjee Divakaruni, a diasporic writer, who always struggles to portray the real life scenario of the society especially around the struggling women. This is how she depicted the life of a woman through the marriage in the novel "Arranged Marriage".

**Keywords:** Women, reality, arranged marriage, struggles, work life, underrated people.

### **Introduction**

The rise of women inside new domesticity constructions is directly linked to one of the significant elements of regional realisms. Some literary scholars believe that the typical nineteenth-century regional fiction portraying women reflects a sort of tension between the constrictive social constraints and the half-articulated yearnings to realize selfhood. By depicting the women's lives in great detail, Divakaruni draws attention to the harsh reality of married life, since the majority of these ladies experienced emotional and physical upheaval. They develop into institutions of helpless misery both domestically and internationally.

In India, women are largely destroyed by marriage; they suffer abuse, marginalization, and become victims of the patriarchal culture. For many who have moved overseas, the clash of cultures and the on-going feeling of being stuck in a setting they are not really ready to embrace due to a sense of hypocrisy have left them unhappy in their new lives. As a feminist author, she was able to relate to them as neighbours and share their small pleasures and sorrows. This story is a spun of many sub stories, which are intertwined to portray the subjugation of women through the institution of arranged marriage.

### **Research methodology:**

This paper analyses the real life scenario of Indian women in a quantitative research methodology. This research method is used to observe situations that affect people. The data collected from the primary and secondary sources which area related to the theme of the research.

The Arranged Marriage is a collection of stories that, in a sense, depicts the struggles and situations that Indian women face, whether they are living in India or elsewhere. It is a realistic representation of Indian women living under the shadow of

patriarchal societal conditioning, showing their internal conflict between deep-rooted traditional values and the aspiration for change in their lives. Whether it is about adjusting to life after marriage or the experience of immigrants in the new society, integration issues exist. Some of the characters bravely act to live up to their own ideals and choices, which aid in the creation of their own identities, while others occasionally give in to the situation and accept their fate.

The Bats is the first title in Arranged Marriage. The author of this novel, Divakaruni, highlights the lives that women lead after marriage. The story's narrator is a mother and wife who endured a terrible marriage because of her violent husband. It is believed that marriage physically and emotionally uproots women, turning them into institutions of helpless pain. When a woman marries, she has to be prepared to cede her liberties and rights as an independent person and submit to her husband's authority. She writes to him that,

“I wrote to him. I couldn't stand it, the stares and whispers of the women, down in the market place. The loneliness of being without him.(AM 18)

This short story's protagonist is a victim of domestic abuse and is bound by social customs. According to her daughter, "a few days later mother had another mark on her face, even bigger and reddish blue," she is beaten by her husband on a regular basis. She longed to flee, but her conventional ties to her "master" are too strong, keeping her in her role as his wife. It was on the side of her forehead and gave her face an uneven appearance. Both the mother and the daughter are mistreated and reduced to silent victims of male oppression; they flee at night like "bats" to the mother's hometown, where they are able to enjoy the open sky.

Her kid is content as well, spending time in the great outdoors with her mother's uncle, an aging man full of love. But all it takes to leave the peace of mind she had gained in her hamlet is a letter from her husband, a modest promise, and a small act of love. She thus goes back to her husband in the hopes that things will be different this time. In the end, we understand that nothing changes and that the past is more than "just a word" (AM 15), something that may be erased and rewritten. The protagonist discloses that the primary cause of her pain is a strong sense of gender discrimination, and that both her gender and the society in which she lives dictate who she is and how she lives. However, she finally faces the wrath of losing her mother on confessing the truth. Her boyfriend on knowing her relationship says

“It was never me, was it, never love. It was always you and her, her and you” (AM 70).

For a great number of years, women were forced to marry the man of their family, become the father of his children, and attempt to make the best of their situation while enduring the worst in the hopes of surviving. Although it has long been a popular and customary practice in our nation, it turns tragic when there is no equality in married life. Ego, miscommunication, education, financial status, caste, creed, and other factors are the causes of the issues; in certain cases, men and women experience difficulties in marriage. The Arranged Marriage, in a sense, brings to light the real picture of women who suffer from patriarchy and social conditioning. Divakaruni illustrates the conflict between tradition and modernity, meekness and vulnerability, and the desire to be free and giving in to slavers.

“Strong women, when respected, make the whole society stronger. One must be careful with such rapid changes, though,

and make an effort to preserve, at the same time, the positive traditions of Indian culture.”

Whether it is about adjusting to life after marriage or the experience of immigrants in the new society, integration issues exist. While some of the characters bravely act to fulfill their own ideals and decisions that benefit them, others sometimes give in to the circumstances and accept their fate. Divakaruni gives space to her women to speak on the absurdities adopted by their husbands who adopt their wives as their private property. Meena, the protagonist of the story “Affairs” makes a candid confession,

Divakaruni gives space to her women to speak on the absurdities adopted by their husbands who adopt their wives as their private property. Meena, the protagonist of the story “Affairs” makes a candid confession,

I wondered how many women were lying sleepless like me through the night dark, eyes burning from tears that wouldn't come, because their husbands were having affairs with their best friends. (Arranged: 265)

“I wondered how many women were lying sleepless like me through the night dark, eyes burning from tears that wouldn't come, because their husbands were having affairs with their best friends”. (AM: 265)

In the story Clothes, accepting an arranged marriage is similar to gambling for a woman. There are two possible outcomes: either they are married to a decent man or a horrible man, since they are unaware of their spouse. A girl will initially likely be anxious and ecstatic about an arranged marriage, and her thoughts will likely be filled with romantic fantasies. But a girl's idealized vision of a

marriage is frequently ruined since the realities leave her disappointed and often stand in stark contrast to what she had imagined.

In the story entitled *Silver Pavements, Golden Roofs*, Pratima an Indian woman who is married to an Indian man and lives in America experiences hard times in her marital life. She must compromise with the condition of her husband whom he cannot well support his family's financial condition and often give her restriction in doing something.

“Your uncle does not like me to go out. He is telling me it is dangerous. —How can it be dangerous? I say. It’s just a ploy of his to keep her shut up in the house and under his control”.  
(AM 27)

There is a common theme throughout the stories "The Word Love and A Perfect Life" about parenthood. In those two titles, the main characters are both attempting to break free from the responsibilities of parenthood. They frequently choose to prioritize their careers and education over the conventional responsibilities of mother and wife. They believe that being a mother only places limitations on them and impedes their ability to pursue their freedom. They don't want to be imprisoned merely for being submissive spouses.

Indian women's gender roles are richly detailed in the book *Arranged Marriage*. A woman needs to be strong to fulfil the demanding tasks of a wife and mother, which are both quite difficult. In a patriarchal society, women's roles are predetermined, and they must follow certain norms and guidelines throughout their lives. If a woman is unable to perform her tasks to a high standard, she will have to face numerous consequences. Chitra Banerjee spectacularly portrays the categories of women in the list of stories lined under the

concept arranged marriage and streamlined their problems in the institution of arranged marriage.

## **Conclusion**

This study helps us to analyse the lives of women through the common factor marriage. If a woman is unable to fulfil her function as expected, patriarchal society will stigmatize her. The stigma that was placed on them made the women feel overwhelmed and under pressure. As a result, they are probably going to feel excruciating psychological pressure. Furthermore, there are a number of occasions where domestic violence epidemics are discovered. The prevalent cases are a result of the societal notion that wives are husbands and that women should submit to an arranged marriage as they have no idea who their future husband will be or how he would treat them for the rest of their lives.

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